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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

Boston, Monday, May 7, 1923 Orchestra of Symphony Players **AGIDE JACCHIA, Conductor** **No. 1**

W. H. BRENNAN, Mgr. **G. E. JUDD, Asst. Mgr.** **A. M. WIGGIN, Treas.**

MONDAY, MAY 7, 1923

OPENING NIGHT PROGRAMME

1. INTRODUCTION to Act 3 of "Lohengrin" . . . . . Wagner
2. OVERTURE to "Der Freischütz" . . . . . Weber
3. WALTZ No. 15 . . . . . Brahms–Gericke
4. FANTASIA, "La Gioconda" . . . . . Ponchielli

---

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. PRELUDE, Op. 28, No. 6 . . . . . Chopin
   (Arranged by AGIDE JACCHIA)
7. WALTZ, "España" . . . . . Waldteufel
8. POLONAISE from Suite No. 3 . . . . . Tchaikovsky

---

9. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Anitra's Dance *c.* In the Hall of the Mountain King
10. "PARADE OF THE WOODEN SOLDIERS" . . . . . Jessel
11. GYPSY DANCE, from "Carmen" . . . . . Bizet

This is the 38th season of the Pop concerts and the 7th under the leadership of Agide Jacchia. The "Pops" date back to 1885 when the Boston Symphony Orchestra, then in its fourth year, gave a post-winter series of concerts. They were modeled on the summer "Bilse" of concerts of Berlin, and a waltz by Strauss or a glass of beer was not out of keeping. They were called "Promenade" concerts. About the time that Music Hall was superseded by the newly built Symphony Hall the popular title "Pops" became so general that it was officially adopted.

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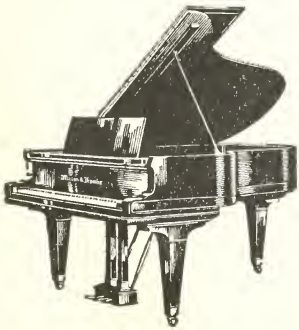

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TUESDAY, MAY 8, 1923

SECOND ANNUAL SMITH COLLEGE NIGHT

PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. SUITE, "Nutcracker" . . . . . Tchaikovsky
   1. Danse Chinoise 2. Trépak 3. Valse des Fleurs
6. ORGAN SOLO: Suite in F minor . . . . . Sleeper
   I. Prelude and Hymn II. Cantabile III. Finale
   (Prof. H. D. Sleeper)
7. LIEBESFREUD . . . . . Kreisler
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. VOLGA BARGEMEN'S SONG . . . . . Arranged by Agide Jacchia
11. *"HOME SWEET HOME" . . . . . Bishop-Jacchia
    (Trumpet solo, Georges Mager)
    O! FAIREST ALMA MATER . . . . . Sleeper

*On May 8, 1823 this melody "a jewel that sparkles forever on the forefinger of time," had its first performance. It was a number in the opera "Clari" by Henry R. Bishop, produced at Covent Garden Theatre in London. The libretto of "Clari" was by John Howard Payne, an American, and a resident of Boston. According to some accounts, Payne likewise provided Bishop with the musical indications for Home Sweet Home, having been struck by the singing of a peasant girl in Italy and noted down her song. This 100th anniversary is being observed in several English cities and probably in many parts of the world.

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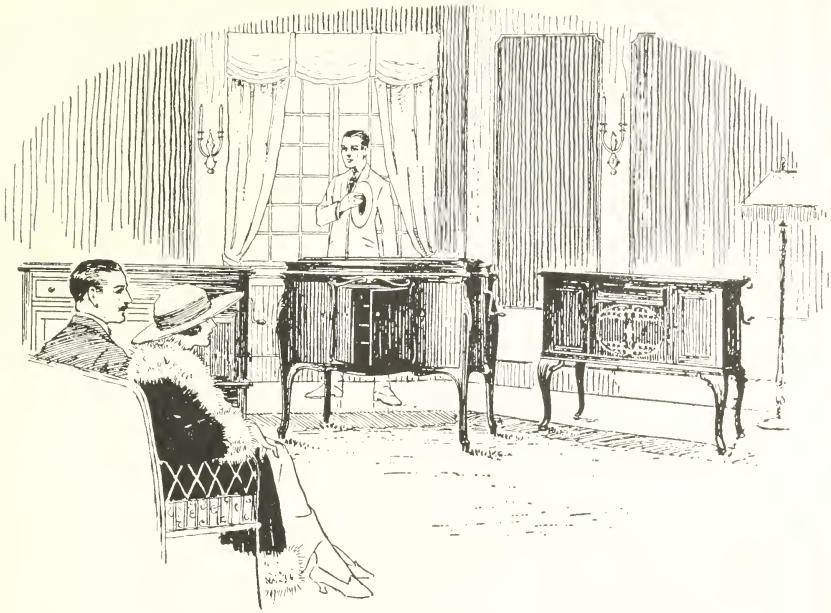

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WEDNESDAY, MAY 9, 1923

THE DURANT, INC., NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE, "Il Guarany" . . . . . Gomez
3. WALTZ, "1001 Nights" . . . . . Strauss
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

---

5. TEMPEST SCENE, "Othello" . . . . . Verdi
6. PRELUDE to "Lohengrin" . . . . . Wagner
7. *TARANTELLE . . . . . Jacchia
8. RHAPSODY, "España" . . . . . Chabrier

---

9. "L'ARLÉSIENNE" SUITE, No. 2 . . . . . Bizet
   a. Menuet *b.* Farandole
10. TANGO . . . . . Albeniz
11. HUNGARIAN DANCE No. 1 in G minor . . . . . Brahms

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed.

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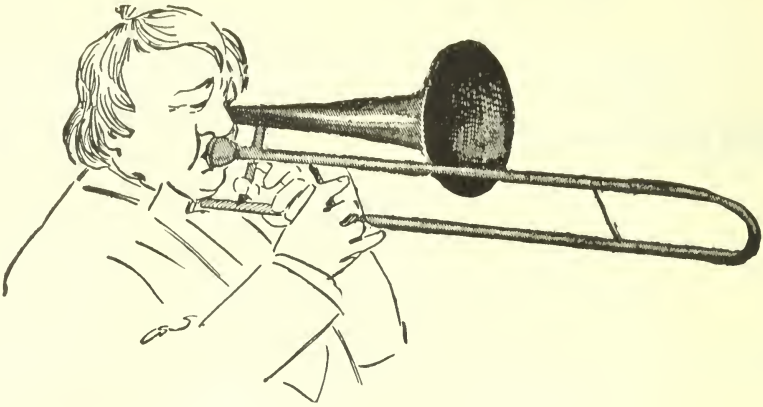

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THURSDAY, MAY 10, 1923

PROGRAMME

1. PROCESSION OF BACCHUS . . . . . Delibes
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. *HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night—Dawn—Sunrise
6. ROMANCE . . . . . Sinigaglia
   (Horn Solo, Max Hess)
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "The Yankee Princess" . . . . . Kalman
10. LARGO . . . . . Handel
    (Solo violin, harp, strings and organ)
11. SLAVONIC DANCE No. 1 . . . . . Dvorák

*"Cavalleria Rusticana" was first performed before a half empty house, the composer standing in the wings, anxious and unknown. But his fame was immediate and complete, and when he conducted his new Japanese opera "Iris" eight years later, Rome was ready to pay any price for admission. Mascagni conducted "Iris" in Boston, in 1902. This invocation is the introduction to the opera. It begins in the dark depths of the orchestra, and rises in a long and gradual crescendo as the rays of the coming sun brighten the sky. Finally the sun, Japanese emblem of idealism, rises in a great burst of radiance. A chorus sings the words "Warmth! Light! Love!"

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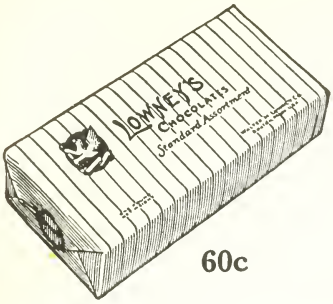

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FRIDAY, MAY 11, 1923

SOUTHERN NIGHT PROGRAMME

1. MILITARY MARCH . . . . . Schubert
2. OVERTURE to "Oberon" . . . . . Weber
3. { *a.* DEEP RIVER . . . . . Burleigh–Jacchia
   { *b.* DIXIE'S LAND . . . . . Dan Emmett
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Scènes de Ballet" . . . . . Glazounov
   a. Danse Orientale *b.* Valse *c.* Polonaise
6. AFRO–AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury me in de Eas'" **b.* "Musieu Bainjo" *c.* "Nobody knows"
7. SCHERZO, "Midsummer Night's Dream" . . . . . Mendelssohn
8. RIDE OF THE VALKYRIES . . . . . Wagner

---

9. HUNGARIAN MARCH . . . . . Berlioz
10. WALTZ, "Roses from the South" . . . . . Strauss
11. SELECTION of Southern Airs . . . . . Bendix

*This Creole song from Louisiana has been translated as follows: Look at that darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak,"
Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!
(There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto.")

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SATURDAY, MAY 12, 1923

PROGRAMME

1. CHARGE OF THE HUSSARS . . . . . Spindler
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "The Barcarolle" . . . . . Waldteufel
4. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

5. "LITTLE SUITE" . . . . . Bizet
   a. March (Trumpet and Drum)
   b. Impromptu (The Top)
   c. Galop (The Dance)
6. PROCESSION TO THE CATHEDRAL from "Lohengrin," Act II. . Wagner
7. "WHISPERING OF THE FLOWERS" . . . . . Blon
8. *SPANISH RHAPSODY, "A Night in Seville" . . . . . Albeniz

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9. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni
10. DUBÍNUSHKA . . . . . Arranged by Agide Jacchia
    (Solo trumpet, GEORGES MAGER)
11. STARS AND STRIPES FOREVER . . . . . Sousa

*Celebrated musicians have been vagrants, but none more so that Albeniz. He played the piano in public from the age of four. At nine he ran away from home and from town to town in Spain the small performer attracted much attention. Robbed by bandits, he nevertheless played and paid his way across the seas to Porto Rico, and thence to the United States. Until the age of 33 he alternately studied and gave concerts in cities of Spanish America and Europe. Poverty was no stranger. Then he gave up all for composing and put the rhythms and melodies of his people into operas, orchestral and piano works. He died in 1909 on the border between his beloved France and his beloved Spain.

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SUNDAY, MAY 13, 1923

FIRST SUNDAY NIGHT CONCERT

RUSSIAN-TCHAIKOVSKY PROGRAMME

1. CORTÉGE from "Mlada" . . . . . Rimsky-Korsakov
2. FANTASIA, "Eugen Onegin" . . . . . Tchaikovsky
3. "KAMMENOI OSTROW" . . . . . Rubinstein
4. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
5. FINALE, Fourth Symphony . . . . . Tchaikovsky

---

6. INTRODUCTION AND DANCE OF SALOME . . . . . Glazounov
7. *"EILI, EILI" . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
8. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin
9. SONG WITHOUT WORDS . . . . . Tchaikovsky
10. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

*"This Incantation, which is known and sung by millions of Jews in Russia, Poland and New York's East-Side shows strong influences of synagogal melody. The words are in the Yiddish dialect, which is really a medieval German, preserved through centuries in the Russian-Polish pale of Jewish settlers. Only the opening and closing bible quotations are sung in Hebrew." So writes Kurt Schindler who has edited the song for American publication from the Russian notation of Shalitt. A New York musician, Jacob K. Sandler, however, claims it as his original composition.

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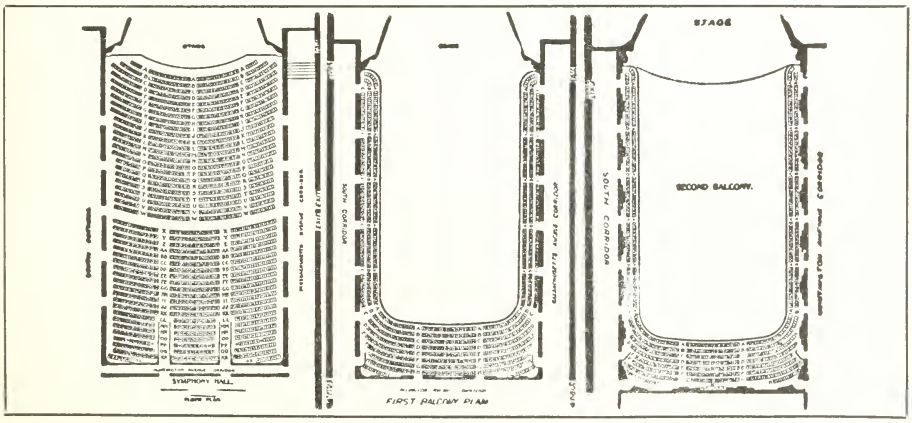

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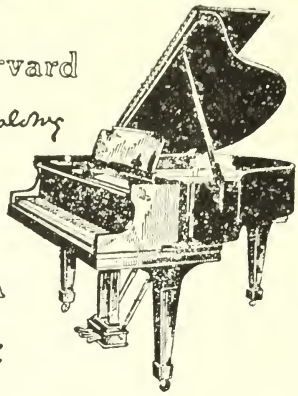
History of Music

Yale

Weta Reid Conley

Professor of Music



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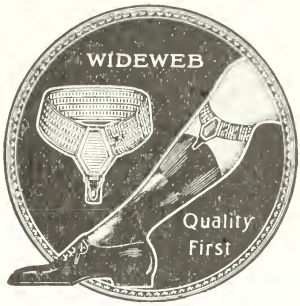

Boston, Wednesday, May 9, 1923 — Orchestra of Symphony Players, AGIDE JACCHIA, Conductor — No. 2

W. H. BRENNAN, Mgr. — G. E. JUDD, Asst. Mgr. — A. M. WIGGIN, Treas.

WEDNESDAY, MAY 9, 1923

THE DURANT, INC., NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE, "Il Guarany" . . . . . Gomez
3. WALTZ, "1001 Nights" . . . . . Strauss
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

5. TEMPEST SCENE, "Othello" . . . . . Verdi
6. PRELUDE to "Lohengrin" . . . . . Wagner
7. *TARANTELLE . . . . . Jacchia
8. RHAPSODY, "España" . . . . . Chabrier

9. "L'ARLÉSIENNE" SUITE, No. 2 . . . . . Bizet
   a. Menuet — *b.* Farandole
10. TANGO . . . . . Albeniz
11. HUNGARIAN DANCE No. 1 in G minor . . . . . Brahms

*Agide Jacchia wrote this Tarantelle while a student at the Conservatory of Pesaro, under Mascagni. The students of the flute, Mr. Jacchia's particular instrument, used understood signals for communication from window to street. A certain whistled theme meant "Can you come out?" An answering call meant "Yes," and another, "No." On these three themes, played by the flute, the Tarantelle is constructed.

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RUSSIAN-TCHAIKOVSKY PROGRAMME . . . . . **Sunday, May 13**
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THURSDAY, MAY 10, 1923

PROGRAMME

1. PROCESSION OF BACCHUS . . . . . Delibes
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. *HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night—Dawn—Sunrise
6. ROMANCE . . . . . Sinigaglia
   (Horn Solo, MAX HESS)
7. ARAGONAISE from "The Cid" . . . . . Massenet
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "The Yankee Princess" . . . . . Kalman
10. LARGO . . . . . Handel
    (Solo violin, harp, strings and organ)
11. SLAVONIC DANCE No. 1 . . . . . Dvorák

*"Cavalleria Rusticana" was first performed before a half empty house, the composer standing in the wings, anxious and unknown. But his fame was immediate and complete, and when he conducted his new Japanese opera "Iris" eight years later, Rome was ready to pay any price for admission. Mascagni conducted "Iris" in Boston, in 1902. This invocation is the introduction to the opera. It begins in the dark depths of the orchestra, and rises in a long and gradual crescendo as the rays of the coming sun brighten the sky. Finally the sun, Japanese emblem of idealism, rises in a great burst of radiance. A chorus sings the words "Warmth! Light! Love!"

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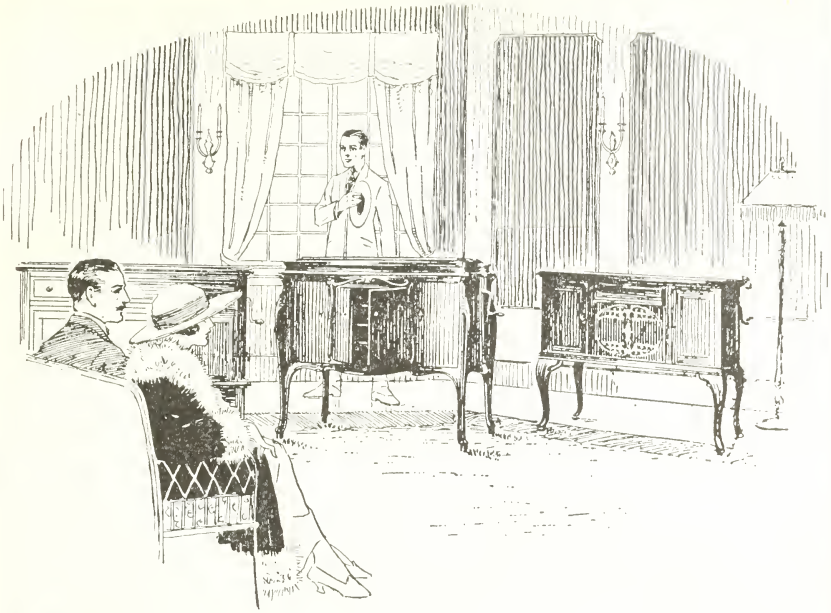

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FRIDAY, MAY 11, 1923

SOUTHERN NIGHT

PROGRAMME

1. MILITARY MARCH . . . . . Schubert
2. OVERTURE to "Oberon" . . . . . Weber
3. { *a.* DEEP RIVER . . . . . Burleigh–Jacchia
   { *b.* DIXIE'S LAND . . . . . Dan Emmett
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Scènes de Ballet" . . . . . Glazounov
   a. Danse Orientale *b.* Valse *c.* Polonaise
6. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury me in de Eas'" **b.* "Musieu Bainjo" *c.* "Nobody knows"
7. SCHERZO, "Midsummer Night's Dream" . . . . . Mendelssohn
8. RIDE OF THE VALKYRIES . . . . . Wagner

---

9. HUNGARIAN MARCH . . . . . Berlioz
10. WALTZ, "Roses from the South" . . . . . Strauss
11. SELECTION of Southern Airs . . . . . Bendix

*This Creole song from Louisiana has been translated as follows: Look at that darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!
(There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto.")

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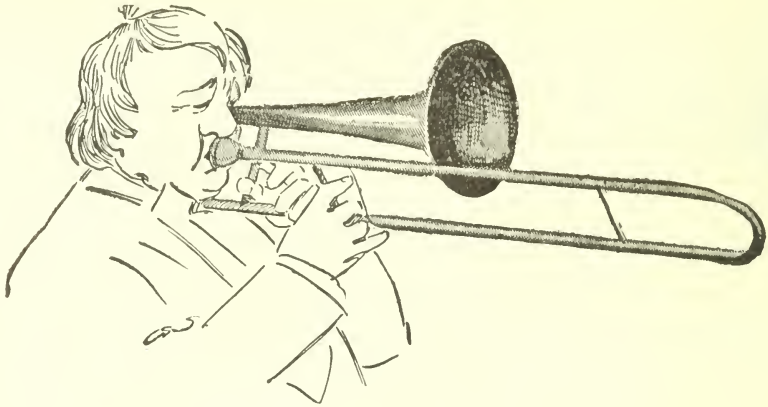

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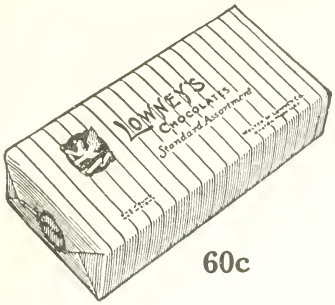

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SATURDAY, MAY 12, 1923

PROGRAMME

1. CHARGE OF THE HUSSARS . . . . . Spindler
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "The Barcarolle" . . . . . Waldteufel
4. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

5. "LITTLE SUITE" . . . . . Bizet
   a. March (Trumpet and Drum)
   b. Impromptu (The Top)
   c. Galop (The Dance)
6. PROCESSION TO THE CATHEDRAL from "Lohengrin," Act II. . Wagner
7. "WHISPERING OF THE FLOWERS" . . . . . Blon
8. *SPANISH RHAPSODY, "A Night in Seville" . . . . . Albeniz

---

9. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni
10. DUBINUSHKA . . . . . Arranged by Agide Jacchia
    (Solo trumpet, GEORGES MAGER)
11. STARS AND STRIPES FOREVER . . . . . Sousa

*Celebrated musicians have been vagrants, but none more so that Albeniz. He played the piano in public from the age of four. At nine he ran away from home and from town to town in Spain the small performer attracted much attention. Robbed by bandits, he nevertheless played and paid his way across the seas to Porto Rico, and thence to the United States. Until the age of 33 he alternately studied and gave concerts in cities of Spanish America and Europe. Poverty was no stranger. Then he gave up all for composing and put the rhythms and melodies of his people into operas, orchestral and piano works. He died in 1909 on the border between his beloved France and his beloved Spain.

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RUSSIAN-TCHAIKOVSKY PROGRAMME

1. CORTÊGE from "Mlada" . . . . . Rimsky-Korsakov
2. FANTASIA, "Eugen Onegin" . . . . . Tchaikovsky
3. "KAMMENOI OSTROW" . . . . . Rubinstein
4. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
5. FINALE, Fourth Symphony . . . . . Tchaikovsky

---

6. INTRODUCTION AND DANCE OF SALOME . . . . . Glazounov
7. *"EILI, EILI" . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
8. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin
9. SONG WITHOUT WORDS . . . . . Tchaikovsky
10. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

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BURKHARDT CORPORATION BOSTON 20, MASS.

MONDAY, MAY 14, 1923

PROGRAMME

1. MARCH, "Veritas" . . . . . Densmore
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. FANTASIA, "Faust" . . . . . Gounod
4. COLLEGE SONGS by HARVARD FRESHMAN GLEE CLUB
   (A. W. WRIGHT, Leader)
   a. Schneider's Band (Arranged by Mason) . . . . . A. J. Mundy
   b. O Mister Moon . . . . . Smith & Bowman
   c. Australia . . . . . Hancock

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. SPANISH DANCE, "Granados" . . . . . Kreisler-Seiniger
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. RIDE OF THE VALKYRIES . . . . . Wagner
   a. Football Songs . . . . . Fletcher & Williams
   b. Up the Street . . . . . Morse
   c. Ten Thousand Men of Harvard . . . . . Taylor

---

9. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Ouverture Miniature *b.* Danse Chinois *c.* Trepak (Russian Dance)
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

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JUNE 18 to SEPTEMBER 8, 1923

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TUESDAY, MAY 15, 1923

RADCLIFFE COLLEGE NIGHT

PROGRAMME

1. WEDDING MARCH from "A Midsummer Night's Dream" . . Mendelssohn
2. OVERTURE to "The Flying Dutchman" . . . . . Wagner
3. FANTASIA, "La Gioconda" . . . . . Ponchielli
4. CHORAL PIECES by RADCLIFFE CLUB CHORUS and RADCLIFFE CHORAL SOCIETY
   (Conductor, Dr. ARCHIBALD T. DAVISON)

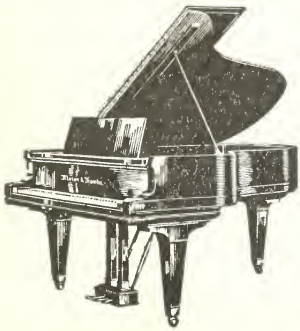
---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses b. Pizzicato
   c. Cortége de Bacchus
6. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
7. SOPRANO SOLO, "Un del di" from "Madame Butterfly" . . . . Puccini
   (LAURA LITTLEFIELD
8. *ROUMANIAN RHAPSODY . . . . . Enesco
   (Choral Pieces)

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. WALTZ, "Artist's Life" . . . . . Strauss
11. HUNGARIAN DANCE, No. 5 . . . . . Brahms

* Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"



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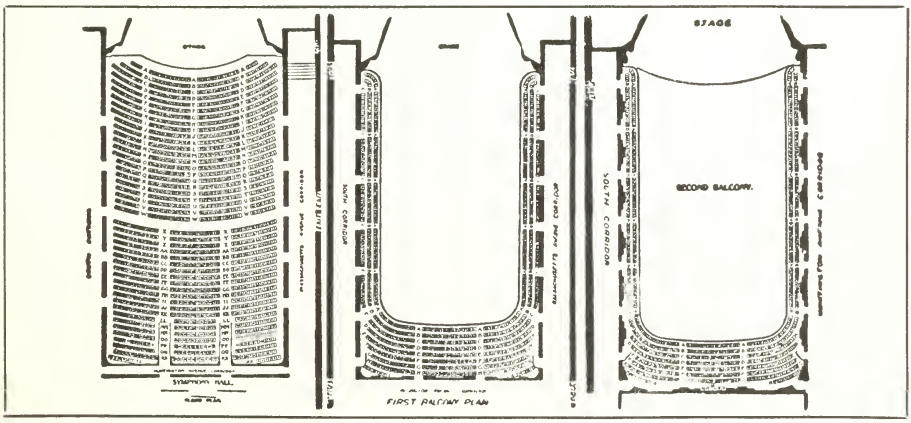

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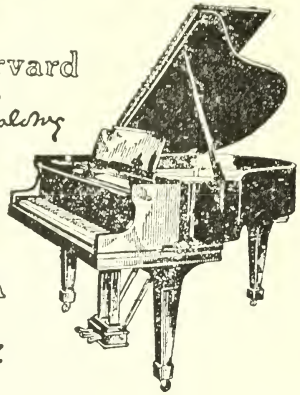

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W. H. BRENNAN, Mgr. G. E. JUDD, Asst. Mgr. A. M. WIGGIN, Treas.

FRIDAY, MAY 11, 1923

SOUTHERN NIGHT PROGRAMME

1. MILITARY MARCH . . . . . Schubert
2. OVERTURE to "Oberon" . . . . . Weber
3. { *a.* DEEP RIVER . . . . . Burleigh–Jacchia
   { *b.* DIXIE'S LAND . . . . . Dan Emmett
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Scènes de Ballet" . . . . . Glazounov
   a. Danse Orientale *b.* Valse *c.* Polonaise
6. AFRO–AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury me in de Eas'" **b.* "Musieu Bainjo" *c.* "Nobody knows"
7. SCHERZO, "Midsummer Night's Dream" . . . . . Mendelssohn
8. RIDE OF THE VALKYRIES . . . . . Wagner

---

9. HUNGARIAN MARCH . . . . . Berlioz
10. WALTZ, "Roses from the South" . . . . . Strauss
11. SELECTION of Southern Airs . . . . . Bendix

*This Creole song from Louisiana has been translated as follows: Look at that darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!
(There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto.")

RUSSIAN-TCHAIKOVSKY PROGRAMME . . . . . **Sunday, May 13**
RADCLIFFE COLLEGE NIGHT . . . . . **Tuesday, May 15**
NORTHEASTERN UNIVERSITY NIGHT . . . . . **Wednesday, May 16**
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SATURDAY, MAY 12, 1923

PROGRAMME

1. CHARGE OF THE HUSSARS . . . . . Spindler
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "The Barcarolle" . . . . . Waldteufel
4. DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

5. "LITTLE SUITE" . . . . . Bizet
   a. March (Trumpet and Drum)
   b. Impromptu (The Top)
   c. Galop (The Dance)
6. PROCESSION TO THE CATHEDRAL from "Lohengrin," Act II. . Wagner
7. "WHISPERING OF THE FLOWERS" . . . . . Blon
8. *SPANISH RHAPSODY, "A Night in Seville" . . . . . Albeniz

---

9. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni
10. DUBÎNUSHKA . . . . . Arranged by Agide Jacchia
    (Solo trumpet, GEORGES MAGER)
11. STARS AND STRIPES FOREVER . . . . . Sousa

*Celebrated musicians have been vagrants, but none more so than Albeniz. He played the piano in public from the age of four. At nine he ran away from home and from town to town in Spain the small performer attracted much attention. Robbed by bandits, he nevertheless played and paid his way across the seas to Porto Rico, and thence to the United States. Until the age of 33 he alternately studied and gave concerts in cities of Spanish America and Europe. Poverty was no stranger. Then he gave up all for composing and put the rhythms and melodies of his people into operas, orchestral and piano works. He died in 1909 on the border between his beloved France and his beloved Spain.

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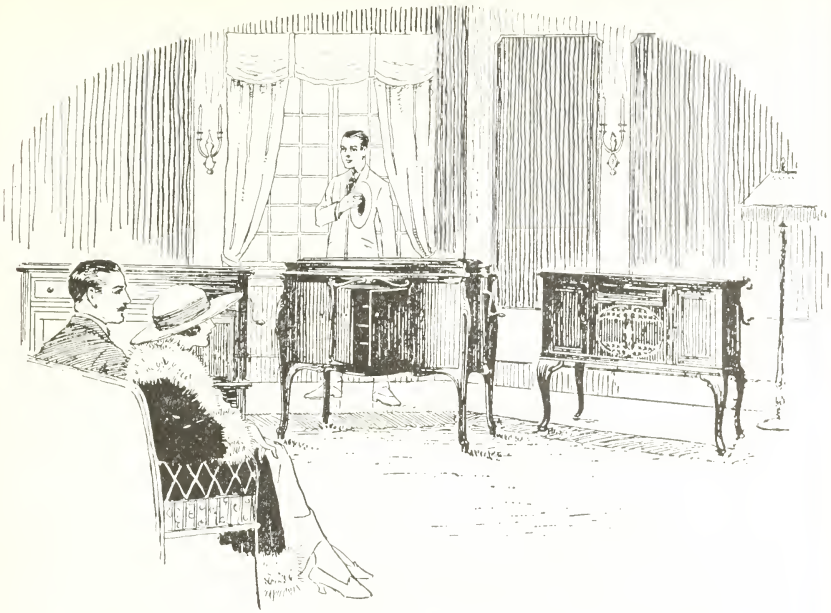

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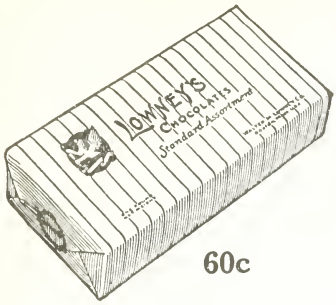

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SUNDAY, MAY 13, 1923

FIRST SUNDAY NIGHT CONCERT

RUSSIAN-TCHAIKOVSKY PROGRAMME

1. CORTÉGE from "Mlada" . . . . . Rimsky-Korsakov
2. FANTASIA, "Eugen Onegin" . . . . . Tchaikovsky
3. "KAMMENOI OSTROW" . . . . . Rubinstein
4. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
5. FINALE, Fourth Symphony . . . . . Tchaikovsky

---

6. INTRODUCTION AND DANCE OF SALOME . . . . . Glazounov
7. *"EILI, EILI" . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
8. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin
9. SONG WITHOUT WORDS . . . . . Tchaikovsky
10. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

SECOND SUNDAY NIGHT CONCERT, MAY 27
WAGNER PROGRAMME

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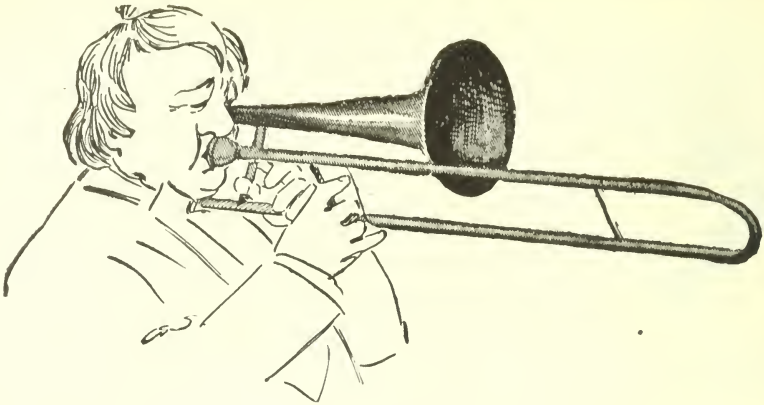

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MONDAY, MAY 14, 1923

PROGRAMME

1. MARCH, "Veritas" . . . . . Densmore
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. FANTASIA, "Faust" . . . . . Gounod
4. COLLEGE SONGS by HARVARD FRESHMAN GLEE CLUB
   (A. W. WRIGHT, Leader)
   a. Schneider's Band (Arranged by Mason) . . . . . A. J. Mundy
   b. O Mister Moon . . . . . Smith & Bowman
   c. Australia . . . . . Hancock

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. SPANISH DANCE, "Granados" . . . . . Kreisler-Seiniger
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. RIDE OF THE VALKYRIES . . . . . Wagner
   a. Football Songs . . . . . Fletcher & Williams
   b. Up the Street . . . . . Morse
   c. Ten Thousand Men of Harvard . . . . . Taylor

---

9. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Ouverture Miniature *b.* Danse Chinois *c.* Trepak (Russian Dance)
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

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TUESDAY, MAY 15, 1923

RADCLIFFE COLLEGE NIGHT

PROGRAMME

1. WEDDING MARCH from "A Midsummer Night's Dream" . . Mendelssohn
2. OVERTURE to "The Flying Dutchman" . . . . . Wagner
3. FANTASIA, "La Gioconda" . . . . . Ponchielli
4. CHORAL PIECES by Radcliffe Club Chorus and Radcliffe Choral Society
   (Conductor, Dr. Archibald T. Davison)

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses b. Pizzicato
   c. Cortége de Bacchus
6. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
7. SOPRANO SOLO, "Un del di" from "Madame Butterfly" . . . . Puccini
   (Laura Littlefield
8. *ROUMANIAN RHAPSODY . . . . . Enesco
   (Choral Pieces)

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. WALTZ, "Artist's Life" . . . . . Strauss
11. HUNGARIAN DANCE, No. 5 . . . . . Brahms

* Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"

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JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

WEDNESDAY, MAY 16, 1923

NORTHEASTERN UNIVERSITY NIGHT

PROGRAMME

1. OVERTURE to "The Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. SCÈNES PITTORESQUE . . . . . Massenet
   a. Angelus *b.* Fête Bohême
6. SPRING . . . . . Grieg
7. INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. SELECTION, "Il Trovatore" . . . . . Verdi
10. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
11. MARCH, "Father of Victory" . . . . . Ganne

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concert of March 2 and 3 last.

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THURSDAY, MAY 17, 1923

BOSTON CITY CLUB NIGHT

PROGRAMME

1. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
2. OVERTURE to "Phèdre" . . . . . Massenet
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "Tales of Hoffmann" . . . . . Offenbach

---

5. *"FINLANDIA" . . . . . Sibelius
6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
8. *a.* The Huntsman's Farewell . . . . . Mendelssohn
   b. John Peel (Old English Hunting Song) . . . . . Andrews
   c. Oh Trust in the Lord (Largo) (with organ) . . . . . Handel

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9. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns
10. WALTZ, "Miners' Lights" . . . . . Zeller
11. ENTRANCE OF THE GUESTS INTO THE WARTBURG, Act II, "Tannhäuser" . . Wagner

*The status of this Symphonic Poem in revolutionary Finland at present is doubtful. When it was composed in 1894, the Finnish people were strongly asserting their independence, and "Finlandia" became such a storm centre of national feeling that the Russian Imperial Government forbade its performance. Jean Sibelius has emphatically asserted that the themes are not borrowed from folk melodies, but are entirely his own.

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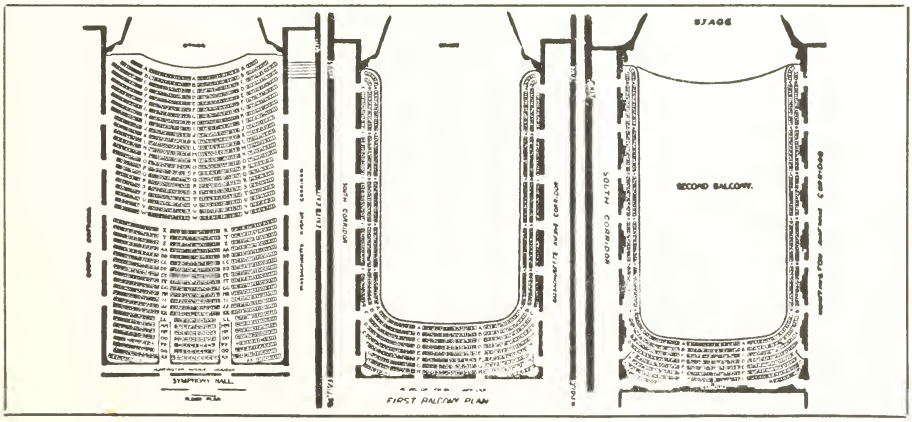

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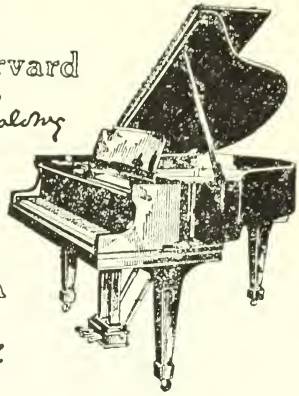

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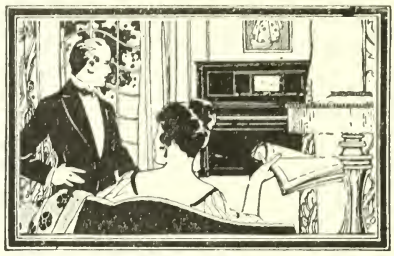

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MONDAY, MAY 14, 1923
HARVARD FRESHMAN NIGHT
PROGRAMME

1. MARCH, "Veritas" . . . . . Densmore
2. OVERTURE, "Poet and Peasant" . . . . . Suppé
3. FANTASIA, "Faust" . . . . . Gounod
4. COLLEGE SONGS by HARVARD FRESHMAN GLEE CLUB
   (A. W. WRIGHT, Leader)
   a. Schneider's Band (Arranged by Mason) . . . . . A. J. Mundy
   b. O Mister Moon . . . . . Smith & Bowman
   c. Australia . . . . . Hancock

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5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
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6. SPANISH DANCE . . . . . Granados
   (Arranged by Seiniger, '13)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. RIDE OF THE VALKYRIES . . . . . Wagner

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9. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Ouverture Miniature *b.* Danse Chinois *c.* Trepak (Russian Dance)
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. ENTRANCE OF THE GLADIATORS . . . . . Fucik

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NORTHEASTERN UNIVERSITY NIGHT	**Wednesday, May 16**
BOSTON CITY CLUB NIGHT	**Thursday, May 17**
SECOND SUNDAY NIGHT CONCERT, WAGNER PROGRAMME	**Sunday, May 27**

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TUESDAY, MAY 15, 1923

RADCLIFFE COLLEGE NIGHT

PROGRAMME

1. WEDDING MARCH from "A Midsummer Night's Dream" . . . Mendelssohn
2. OVERTURE to "The Flying Dutchman" . . . . . Wagner
3. FANTASIA, "La Gioconda" . . . . . Ponchielli
4. CHORAL PIECES by RADCLIFFE CHORAL SOCIETY
   (MISS MARY OLMSTEAD, College Song Leader)
   a. Just on the other Side b. Cherry Ribbon
   c. The Annex Song

---

5. BALLET SUITE, "Sylvia" . . . . . Delibes
   a. Les Chasseresses b. Pizzicato
   c. Cortége de Bacchus
6. INTERMEZZO from "William Ratcliff" . . . . . Mascagni
7. SOPRANO SOLO, "Un del di" from "Madame Butterfly" . . . . . Puccini
   (LAURA LITTLEFIELD)
8. *ROUMANIAN RHAPSODY . . . . . Enesco
   RADCLIFFE CHORAL SOCIETY
   a. The Heathen Song c. R A D
   b. China Lady d. Radcliffe Hymn

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. WALTZ, "Artist's Life" . . . . . Strauss
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WEDNESDAY, MAY 16, 1923

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6. SPRING . . . . . Grieg
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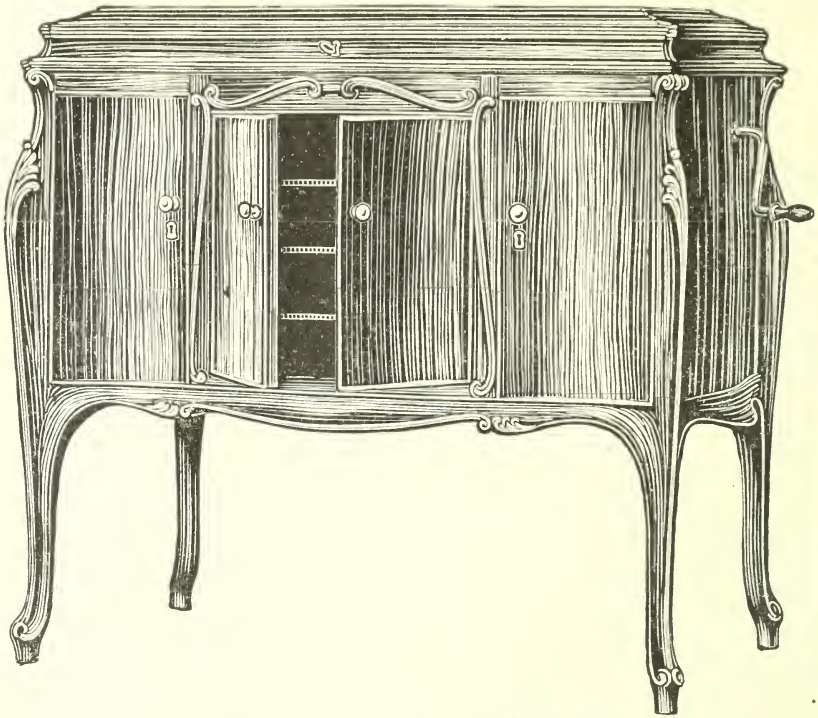

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6. INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
8. *a.* The Huntsman's Farewell . . . . . Mendelssohn
   b. John Peel (Old English Hunting Song) . . . . . Andrews
   c. Oh Trust in the Lord (Largo) (with organ) . . . . . Handel

BOSTON CITY CLUB GLEE CLUB
(FRANK H. LUKER)

---

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10. WALTZ, "Miners' Lights" . . . . . Zeller
11. ENTRANCE OF THE GUESTS INTO THE WARTBURG, Act II, "Tannhäuser" . . Wagner

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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

FRIDAY, MAY 18, 1923

MAINE NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. AVE MARIA . . . . . Schubert-Wilhelmj
7. ANITRA'S DANCE . . . . . Grieg
8. RHAPSODY, ESPAÑA . . . . . Chabrier

---

9. *INVITATION TO THE DANCE . . . . . Weber-Berlioz
10. PRELUDE . . . . . Rachmaninov
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

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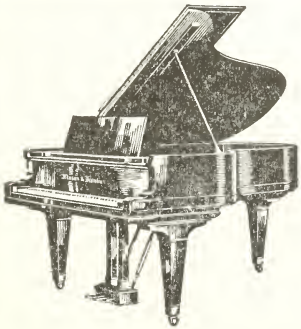

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SATURDAY, MAY 19, 1923

PROGRAMME

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2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Lohengrin" . . . . . Wagner

---

5. *DANSE MACABRE . . . . . Saint-Saëns
6. LARGO from "New World" Symphony . . . . . Dvořák
7. MINUET . . . . . Boccherini
8. CARNIVAL IN PARIS . . . . . Svendsen

---

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   a. Deer Dance *b.* War Dance
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MONDAY, MAY 21, 1923

WOMEN'S CITY CLUB NIGHT

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . Mascagni
6. LOVE–DEATH from "Tristan and Isolde" . . . . . Wagner
7. WALTZ, No. 5 . . . . . Brahms-Gericke
8. RHAPSODY, "España" . . . . . Chabrier

---

9. RIDE OF THE VALKYRIES . . . . . Wagner
10. AVE MARIA . . . . . Bach-Gounod
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11. POMP AND CIRCUMSTANCE . . . . . Elgar

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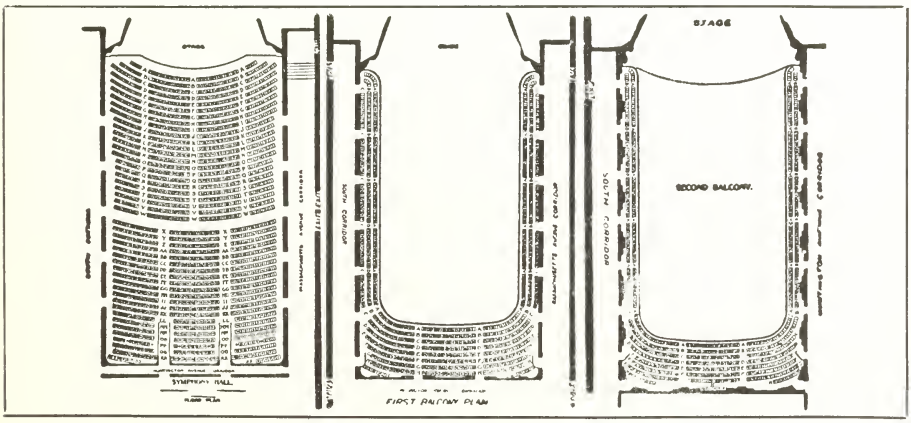

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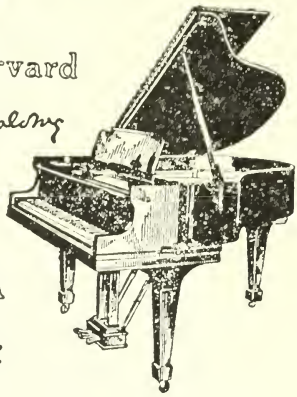

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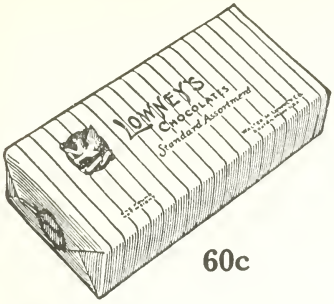

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WEDNESDAY, MAY 16, 1923

NORTHEASTERN UNIVERSITY NIGHT

PROGRAMME

1. MARCH to "The Queen of Sheba" . . . . . Gounod
2. OVERTURE, "Light Cavalry" . . . . . Suppé
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. SCÈNES PITTORESQUE . . . . . Massenet
   a. Angelus *b.* Fête Bohême
6. SPRING . . . . . Grieg
7. INTRODUCTION TO ACT III, "Lohengrin" . . . . . Wagner
8. *RHAPSODY, "Italia" . . . . . Casella

---

9. SELECTION, "Il Trovatore" . . . . . Verdi
10. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
11. MARCH, "Father of Victory" . . . . . Ganne

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concert of March 2 and 3 last.

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THURSDAY, MAY 17, 1923
BOSTON CITY CLUB NIGHT
PROGRAMME

1. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
2. OVERTURE to "Phèdre" . . . . . Massenet
3. WALTZ, "Girls of Baden" . . . . . Komzak
4. FANTASIA, "Tales of Hoffmann" . . . . . Offenbach

---

5. "FINLANDIA" . . . . . Sibelius
6. *INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni
7. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
8. *a.* The Huntsman's Farewell . . . . . Mendelssohn
   b. John Peel (Old English Hunting Song) . . . . . Andrews
   c. Oh Trust in the Lord (Largo) (with organ) . . . . . Handel

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9. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns
10. WALTZ, "Miners' Lights" . . . . . Zeller
11. ENTRANCE OF THE GUESTS INTO THE WARTBURG, Act II, "Tannhäuser" . . Wagner

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*This opera was first performed on May 17, 1890, at the Costanzi Theatre in Rome. Its composer, an obscure and struggling musician, wrote it for the much needed prize offered by the publisher, Sonzogno. The young man hovered anxiously about the half-filled theatre. But the opera was a riotous success. Mascagni won not only the prize but the esteem of Italy and the world. He was knighted, presented with medals, and proclaimed the successor of Verdi.

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4. FANTASIA, "Aïda" . . . . . Verdi

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5. MARCHE SLAVE . . . . . Tchaikovsky
6. AVE MARIA . . . . . Schubert-Wilhelmj
7. ANITRA'S DANCE . . . . . Grieg
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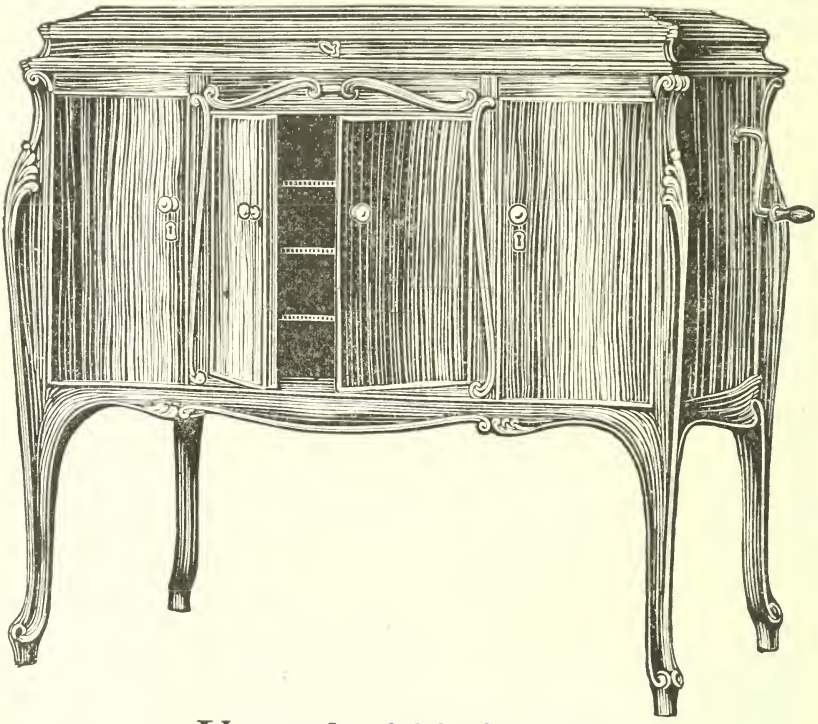

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JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

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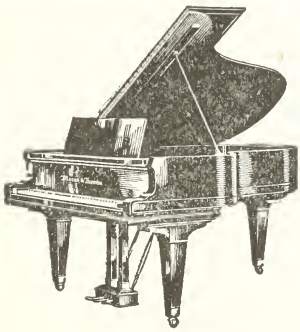

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POP PUNCH 25

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MONDAY, MAY 21, 1923

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . Mascagni
6. LOVE–DEATH from "Tristan and Isolde" . . . . . Wagner
7. WALTZ, No. 5 . . . . . Brahms-Gericke
8. RHAPSODY, "España" . . . . . Chabrier

---

9. RIDE OF THE VALKYRIES . . . . . Wagner
10. AVE MARIA . . . . . Bach-Gounod
    (Solo violin, harp, strings and organ)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

The first performance of the opera "Pagliacci" took place in the Teatro dal Vermo, Milan, on May 21, 1892. The remarkable success, two years previous, of "Cavalleria Rusticana" was probably the incentive to Leoncavallo to try short rather than Wagnerian lengths. Precisely as was the case with Mascagni's masterpiece, "Pagliacci" brought sudden and great renown to its obscure author.

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TUESDAY, MAY 22, 1923

SIMMONS COLLEGE NIGHT

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. *OVERTURE to "L' Italiana in Algeri" . . . . . Rossini
3. SPANISH DANCE, "Panaderos" . . . . . Glazounov
4. a. Marching Song . . . . . Emma Burchenal
   b. Here's to Simmons. . . . . Ruth Scully
   c. Stand by Simmons . . . . . Marion Fitch

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5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
7. MARCH OF THE TOYS . . . . . Herbert
8. FANTASIA, "Madame Butterfly" . . . . . Puccini

HAIL, ALMA MATER

9. SELECTION, "The Yankee Princess" . . . . . Kalman
10. WALTZ, "On the Beautiful Blue Danube" . . . . . J. Strauss
11. PRELUDE to "Carmen" . . . . . Bizet

*This opera was first produced in Venice on May 22, 1813. Rossini had only just stepped into universal fame. It was earlier in the same year that he was pressed against his will into setting the libretto "I due Bruschini" for a Venetian manager who held him to some former agreement. The resourceful Rossini found his revenge in a topsy-turvy score. The singers' parts were out of register; the violins were made to strike their lamp shades with their bows; into a comic scene a funeral march was suddenly introduced. The words "son pentito" were so set that nothing was heard but "-tito!-tito!" The audience was divided between anger and amusement.

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WEDNESDAY, MAY 23, 1923

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "Massaniello" . . . . . Auber
3. WALTZ, "España" . . . . . Waldteufel
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. CHILDREN AT PLAY . . . . . van Westerhout
8. INTRODUCTION AND DANCE of Salomé . . . . . Glazounov

---

9. SELECTION, "Mlle. Modiste" . . . . . Herbert
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
11. AMERICAN PATROL . . . . . Meacham

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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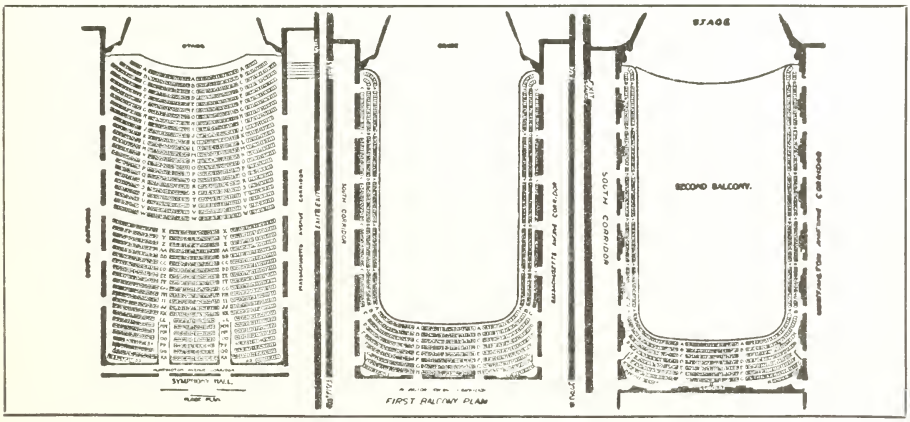

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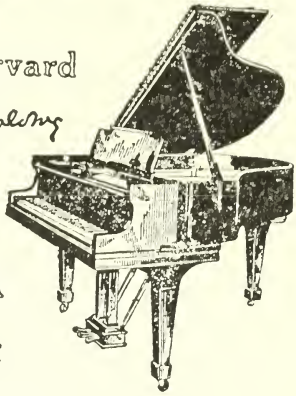

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FRIDAY, MAY 18, 1923

MAINE NIGHT

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. OVERTURE, "Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. AVE MARIA . . . . . Schubert-Wilhelmj
7. ANITRA'S DANCE . . . . . Grieg
8. RHAPSODY, "España" . . . . . Chabrier

---

9. *INVITATION TO THE DANCE . . . . . Weber-Berlioz
10. PRELUDE . . . . . Rachmaninov
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

* Weber wrote a Rondo for pianoforte which he dedicated to "his Caroline" and called "Invitation to the Dance." The lady herself, who was Weber's wife, told how her husband sat at the piano and played the Rondo, pointing out the meaning of each phrase. The dancer approaches his lady and proposes a dance. She demurs—he urges—she accepts. They converse animatedly. The dance begins. Then, at the close, her thanks, his answer,—stillness. When Weber's "Der Freischütz" was produced at the Paris Opera in 1841, Berlioz was persuaded to orchestrate the Rondo, to be inserted as a ballet.

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SATURDAY, MAY 19, 1923

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. WALTZ, "The Skaters" . . . . . Waldteufel
4. FANTASIA, "Lohengrin" . . . . . Wagner

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5. *DANSE MACABRE . . . . . Saint-Saëns
6. LARGO from "New World" Symphony . . . . . Dvořák
7. MINUET . . . . . Boccherini
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. TWO INDIAN DANCES . . . . . Skilton
   a. Deer Dance *b.* War Dance
10. SPRING SONG . . . . . Mendelssohn
11. BACCHANALE from "Philemon et Baucis" . . . . . Gounod

*When Saint-Saëns wrote this piece the xylophone was a comparatively new instrument, and the suggestion of rattling bones Paris found gruesome, but delightful. As midnight strikes, Death tunes his fiddle and strikes up a waltz. The Dies Irae is introduced. The dance has reached a frenzy when the crowing cock announces the dread approach of dawn, before which the shapes of darkness disappear.

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JUNE 18 to SEPTEMBER 8, 1923

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MONDAY, MAY 21, 1923

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . Mascagni
6. LOVE-DEATH from "Tristan and Isolde" . . . . . Wagner
7. WALTZ, No. 5 . . . . . Brahms-Gericke
8. RHAPSODY, "España" . . . . . Chabrier

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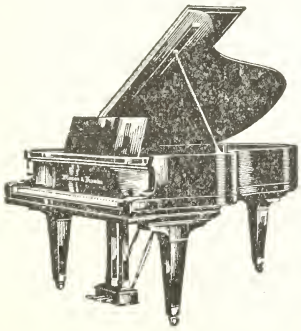
9. RIDE OF THE VALKYRIES . . . . . Wagner
10. AVE MARIA . . . . . Bach-Gounod
    (Solo violin, harp, strings and organ)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

The first performance of the opera "Pagliacci" took place in the Teatro dal Vermo, Milan, on May 21, 1892. The remarkable success, two years previous, of "Cavalleria Rusticana" was probably the incentive to Leoncavallo to try short rather than Wagnerian lengths. Precisely as was the case with Mascagni's masterpiece, "Pagliacci" brought sudden and great renown to its obscure author.



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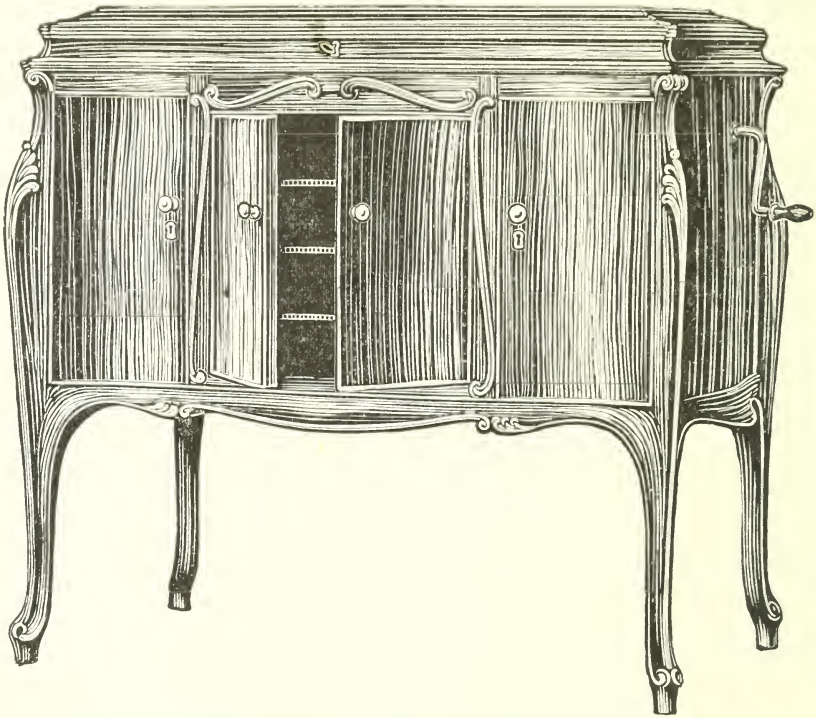

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TUESDAY, MAY 22, 1923

SIMMONS COLLEGE NIGHT

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. *OVERTURE to "L' Italiana in Algeri" . . . . . Rossini
3. SPANISH DANCE, "Panaderos" . . . . . Glazounov
4. *a.* Marching Song . . . . . Emma Burchenal
   b. Here's to Simmons. . . . . Ruth Scully
   c. Stand by Simmons . . . . . Marion Fitch

SIMMONS GLEE CLUB

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
7. MARCH OF THE TOYS . . . . . Herbert
8. FANTASIA, "Madame Butterfly" . . . . . Puccini

HAIL, ALMA MATER

9. SELECTION, "The Yankee Princess" . . . . . Kalman
10. WALTZ, "On the Beautiful Blue Danube" . . . . . J. Strauss
11. PRELUDE to "Carmen" . . . . . Bizet

*This opera was first produced in Venice on May 22, 1813. Rossini had only just stepped into universal fame. It was earlier in the same year that he was pressed against his will into setting the libretto "I due Bruschini" for a Venetian manager who held him to some former agreement. The resourceful Rossini found his revenge in a topsy-turvy score. The singers' parts were out of register; the violins were made to strike their lamp shades with their bows; into a comic scene a funeral march was suddenly introduced. The words "son pentito" were so set that nothing was heard but "-tito!-tito!" The audience was divided between anger and amusement.

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Lucky Strike	15
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Melachrino, Plain or Cork Tips	20
Murad	20
Fatimas	20

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WEDNESDAY, MAY 23, 1923

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "Massaniello" . . . . . Auber
3. WALTZ, "España" . . . . . Waldteufel
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. CHILDREN AT PLAY . . . . . van Westerhout
8. INTRODUCTION AND DANCE of Salomé . . . . . Glazounov

---

9. SELECTION, "Mlle. Modiste" . . . . . Herbert
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . Wolf-Ferrari
11. AMERICAN PATROL . . . . . Meacham

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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THURSDAY, MAY 24, 1923

AMHERST NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. OVERTURE to "Le Roi l'a dit" . . . . . Delibes
3. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni
4. *a.* Cheer for Old Amherst . . . . . J. N. Pierce, '02
   b. Amherst, Alma Mater . . . . . J. S. Hamilton, '06
   c. Lord Jeffrey Amherst . . . . . J. S. Hamilton, '06

---

5. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Trépak
   c. Waltz of the Flowers
6. "INDIAN SUMMER," An American Idyll . . . . . Herbert
7. OVERTURE to "Tannhäuser" . . . . . Wagner
8. *a.* Paige's Horse . . . . . F. J. E. Woodbridge, '89
   b. To The Fairest College . . . . . D. C. Bartlett, '03

---

9. SELECTION, "Apple Blossoms" . . . . . Kreisler-Jacobi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SIXTH HUNGARIAN DANCE . . . . . Brahms

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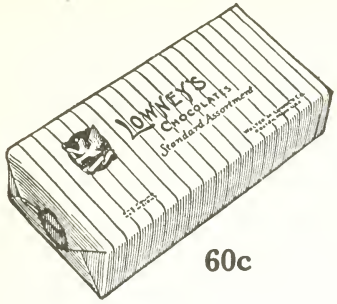

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FRIDAY, MAY 25, 1923

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "William Tell" . . . . . Rossini
3. LIEBESFREUD . . . . . Kreisler
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. PROCESSION TO THE CATHEDRAL from "Lohengrin," Act II. . Wagner
7. *VALSE TRISTE . . . . . Sibelius
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
   (With Organ)

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. "EILI, EILI" . . . . . Arranged by Agide Jacchia
11. STARS AND STRIPES FOREVER . . . . . Sousa

*"Around the deathbed of a dying mother there glows a reddish light, and distant music crystallizes into a waltz melody. The mother awakes, leaves her bed, and, clothed in a gown that looks like a white ball dress, moves about lightly and noiselessly while in the waltz measure she beckons on all sides. To her beckoning appear men and women in couples. She mingles in their dances. When the whirl is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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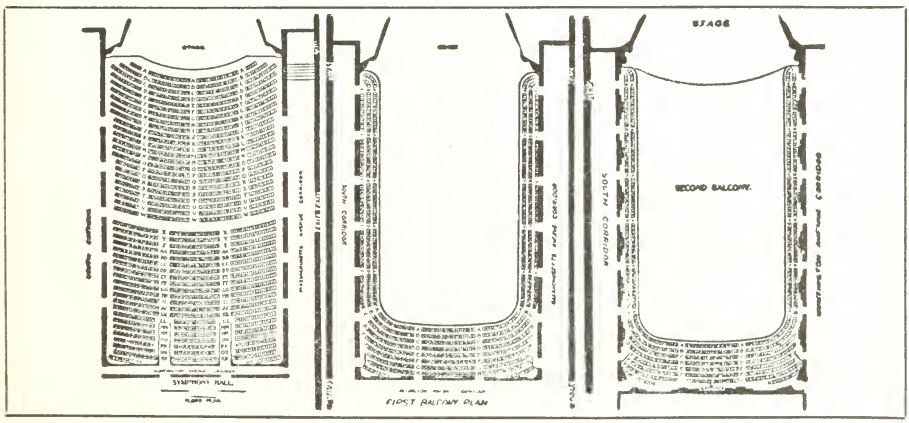

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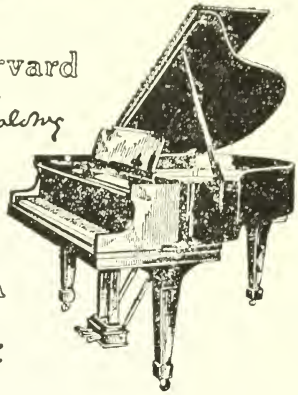

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MONDAY, MAY 21, 1923

WOMEN'S CITY CLUB NIGHT

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE, "Oberon" . . . . . Weber
3. WALTZ, "Dornroeschen" . . . . . Tchaikovsky
4. FANTASIA, "Carmen" . . . . . Bizet

---

5. PRELUDE AND SICILIANA from "Cavalleria Rusticana" . . . Mascagni
6. LOVE–DEATH from "Tristan and Isolde" . . . . . Wagner
7. WALTZ, No. 15 . . . . . Brahms-Gericke
8. RHAPSODY, "España" . . . . . Chabrier

---

9. RIDE OF THE VALKYRIES . . . . . Wagner
10. AVE MARIA . . . . . Bach-Gounod
    (Solo violin, harp, strings and organ)
11. POMP AND CIRCUMSTANCE . . . . . Elgar

The first performance of the opera "Pagliacci" took place in the Teatro dal Vermo, Milan, on May 21, 1892. The remarkable success, two years previous, of "Cavalleria Rusticana" was probably the incentive to Leoncavallo to try short rather than Wagnerian lengths. Precisely as was the case with Mascagni's masterpiece, "Pagliacci" brought sudden and great renown to its obscure author.

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JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

TUESDAY, MAY 22, 1923

FOURTH ANNUAL SIMMONS COLLEGE NIGHT

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. *OVERTURE to "L' Italiana in Algeri" . . . . . Rossini
3. SPANISH DANCE, "Panaderos" . . . . . Glazounov
4. *a.* Marching Song . . . . . Emma Burchenal
   b. Here's to Simmons. . . . . Ruth Scully
   c. Stand by Simmons . . . . . Marion Fitch

SIMMONS GLEE CLUB
(LAURA CURRIER, '24, Leader)

5. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
6. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
7. MARCH OF THE TOYS . . . . . Herbert
8. FANTASIA, "Madame Butterfly" . . . . . Puccini

HAIL, ALMA MATER

9. SELECTION, "The Yankee Princess" . . . . . Kalman
10. WALTZ, "On the Beautiful Blue Danube" . . . . . J. Strauss
11. PRELUDE to "Carmen" . . . . . Bizet

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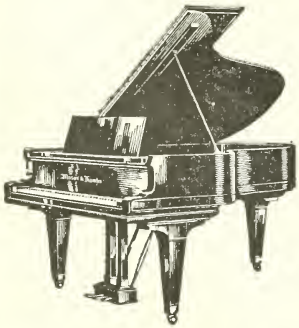
*This opera was first produced in Venice on May 22, 1813. Rossini had only just stepped into universal fame. It was earlier in the same year that he was pressed against his will into setting the libretto "I due Bruschini" for a Venetian manager who held him to some former agreement. The resourceful Rossini found his revenge in a topsy-turvy score. The singers' parts were out of register; the violins were made to strike their lamp shades with their bows; into a comic scene a funeral march was suddenly introduced. The words "son pentito" were so set that nothing was heard but "-tito!-tito!" The audience was divided between anger and amusement.



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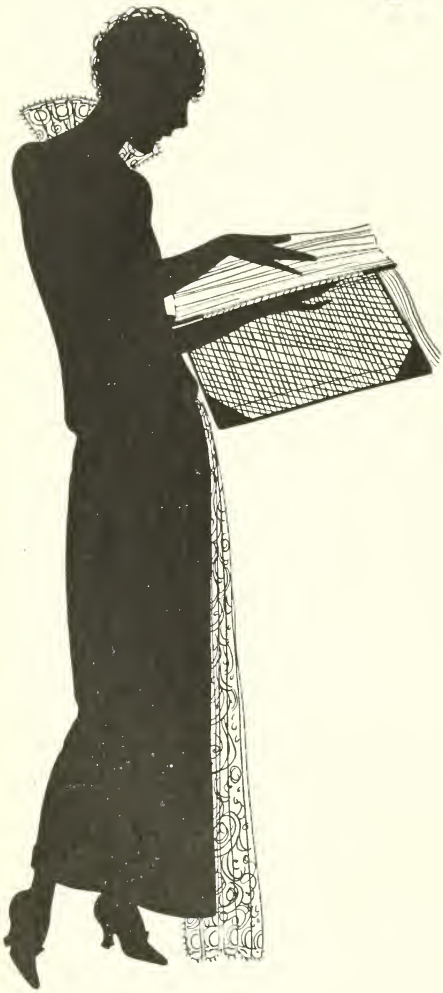

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WEDNESDAY, MAY 23, 1923

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "Massaniello" . . . . . Auber
3. WALTZ, "España" . . . . . Waldteufel
4. FANTASIA, "Mefistofele" . . . . . Boïto

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5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. CHILDREN AT PLAY . . . . . van Westerhout
8. INTRODUCTION AND DANCE of Salomé . . . . . Glazounov

---

9. SELECTION, "Mlle. Modiste" . . . . . Herbert
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
11. AMERICAN PATROL . . . . . Meacham

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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AWAKE, MY HEART, TO GLADNESS	High, in E*b*; Med., in C; Low, in B*b*; *each*	.60
ELF AND FAIRY	High, in E*b*; Med., in C; *each*	.60
IF GOD LEFT ONLY YOU	High, in F; Med., in E*b*; *each*	.60
I KNOW WHERE A GARDEN GROWS	High, in E*b*; Med., in C; *each*	.60
LONGING, DEAR, FOR YOU	High, in G; Med., in F; Low, in E*b*; *each*	.60
LOVE LIGHTLY	High, in D*b*; Med., in B*b*; *each*	.50
MEMORY	High, in C; Med., in B*b*; *each*	.50
NOCTURNE (With Violin)	High, in A*b*; Med., in F; *each*	.60
ROADWAYS	Med., in C; Low, in B*b*; *each*	.60
SPEAK TO ME	High, in D*b*; Low, in B*b*; *each*	.40
SPRING FANCY	High, in E*b*; Med., in C; *each*	.60
STARRY NIGHT	Solo Voice: High, in E*b*; Med., in D*b*; *each*	.60
	Duet: Soprano and Alto, in E*b*	.60
THE SOUTH WINDS ARE BLOWING	High, in E*b*; Med., in C	.60
THE TIME I'VE LOST IN WOOING	High, in E*b*; Med., in C; *each*	.50
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Oscar Saenger
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Harold Tripp
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THURSDAY, MAY 24, 1923

AMHERST NIGHT

PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. *OVERTURE to "Le Roi l'a dit" . . . . . Delibes
3. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni
4. *a.* Cheer for Old Amherst . . . . . J. N. Pierce, '02
   b. Amherst, Alma Mater . . . . . J. S. Hamilton, '06
   c. Lord Jeffrey Amherst . . . . . J. S. Hamilton, '06

---

5. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Trépak
   c. Waltz of the Flowers
6. "INDIAN SUMMER," An American Idyll . . . . . Herbert
7. OVERTURE to "Tannhäuser" . . . . . Wagner
8. *a.* Paige's Horse . . . . . F. J. E. Woodbridge, '89
   b. To The Fairest College . . . . . D. C. Bartlett, '03

---

9. SELECTION, "Apple Blossoms" . . . . . Kreisler-Jacobi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SIXTH HUNGARIAN DANCE . . . . . Brahms

*On May 30, 1866, at the Opéra Comique, this opera was first performed. Delibes, respected as a professor, beloved for his piquant ballet music, wrote frankly to please, and succeeded. It is told how he tracked the lionized Meyerbeer about the streets of Paris, for a joke, with his friend Gilles, uttering loud and extravagant adjectives. The lordly composer of "The Prophet" mistook them for gentlemen of the press and turned to them with a deep bow.

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Vitamine&Cream Cheese 25
Ham 25
Nut Bread*& Cream Cheese 35

CAKES

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Brownies* 10
Pretzels 10
Macaroons* 15
Date Meringues* . . . 15

ICES AND ICE CREAMS

Vanilla 20
Cherry Sundae . . . 20
Chocolate . . . 20
Strawberry 20
Pineapple Sundae . . . 20

Fruit Cocktail with Nabiscos, 30

Mammoth Spanish Almonds, 45

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Scotch Brew . . . . . bot. 25
Hildick's Sweet Cider . . . pt. bot. 30

POP PUNCH 25

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Hi-Brow, Sparkling . . . . ¼ bot. 15
Ward's Orange Crush . . . ¼ bot. 15

MINERAL WATER

White Rock . . . . . ¼ bot. 20
Pureoxia, Siphons of Seltzer or Carbonic . 25

LEMONADE

Lemonade 20
Soda Lemonade 25
White Rock Lemonade 30

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Assorted	15
Nugatines	15

Page & Shaw's

1. lb. Golden West	$1.50
1 lb. Asstd. Chocolates	1.25
1 lb. Choc. & Bonbons	1.00
½ lb. Asstd. Chocolates	65
Chicken Bones (glass jars)	30
Cream Pepps	25
¼ lb. Ginger	25

Foss Chocolates

1 lb. Cynthia Sweets	$1.50
1 lb. Premiere	1.25
1 lb. Quality	1.00
½ lb. Quality	60
Milk Choc. Almonds	25
Cynthia Pepps	25
Tete-a-Tete	15

Whitman's

1lb. Sampler	$1.50
1 lb. Salmagundi	1.50
½ lb. Cream Caramels	35
Choc. Cov. Caramels	25
Peanut Brittle	25
Minty Mallows	25

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E & E	Rockefellers‡	12, 3 for 35
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Belinda Puritanos*	20
Belinda Perfeccionados*	25
Belinda Perfectos*	30

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Philip Morris, Plain or Cork Tip	25
Capt. Wright	25
Lucky Strike	15
Pall Mall, Plain or Cork Tips	25
Melachrino, Plain or Cork Tips	20
Murad	20
Fatimas	20

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FRIDAY, MAY 25, 1923

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "William Tell" . . . . . Rossini
3. LIEBESFREUD . . . . . Kreisler
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. PROCESSION TO THE CATHEDRAL from "Lohengrin," Act II. . Wagner
7. *VALSE TRISTE . . . . . Sibelius
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
   (With Organ)

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. "EILI, EILI" . . . . . Arranged by Agide Jacchia
11. STARS AND STRIPES FOREVER . . . . . Sousa

*"Around the deathbed of a dying mother there glows a reddish light, and distant music crystallizes into a waltz melody. The mother awakes, leaves her bed, and, clothed in a gown that looks like a white ball dress, moves about lightly and noiselessly while in the waltz measure she beckons on all sides. To her beckoning appear men and women in couples. She mingles in their dances. When the whirl is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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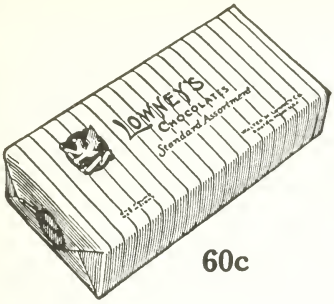

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SATURDAY, MAY 26, 1923

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "The Sirens" . . . . . Waldteufel
4. FANTASIA, "Rigoletto" . . . . . Verdi

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. VIOLIN SOLO
   (JULIUS THEODOROWICZ)
7. CAMELLIA, Gavotte . . . . . Jacchia
8. *ROUMANIAN RHAPSODY . . . . . Enesco

---

9. SUITE from "Carmen" . . . . . Bizet
   a. Habañera *b.* Toreador's Song *c.* Gypsy Dance
10. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
11. DANCE OF THE HOURS . . . . . Ponchielli

*Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"

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SUNDAY, MAY 27, 1923

WAGNER PROGRAMME

1. RIENZI, Overture
2. TANNHÄUSER, Bacchanale, "The Hill of Venus," Act I
3. TRISTAN AND ISOLDE, "Love-Death," Act III
4. LOHENGRIN, Fantasia

---

5. THE MASTERSINGERS OF NUREMBERG, Prelude
6. PARISFAL, Entrance of the Knights into the temple of the Grail (Act I)
7. *SIEGFRIED, "Forest Murmers" (Act II)
8. *THE VALKYRIE, Magic Fire Music (Act III)

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a vast cycle of music dramas. He wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried" while still in exile. But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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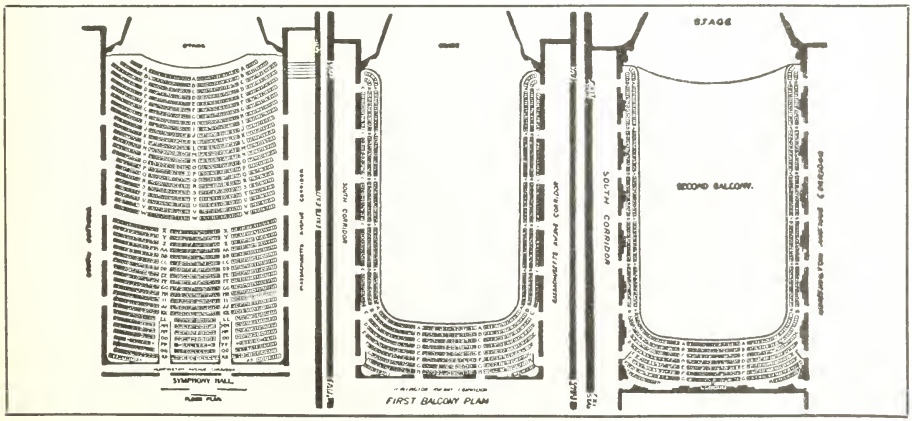

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WEDNESDAY, MAY 23, 1923

PORTIA LAW SCHOOL NIGHT

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "Massaniello" . . . . . Auber
3. WALTZ, "España" . . . . . Waldteufel
4. FANTASIA, "Mefistofele" . . . . . Boïto

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. *LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. CHILDREN AT PLAY . . . . . van Westerhout
   (Arranged by AGIDE JACCHIA)
8. INTRODUCTION AND DANCE of Salomé . . . . . Glazounov

---

9. SELECTION, "Mlle. Modiste" . . . . . Herbert
10. INTERMEZZO, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
11. AMERICAN PATROL . . . . . Meacham

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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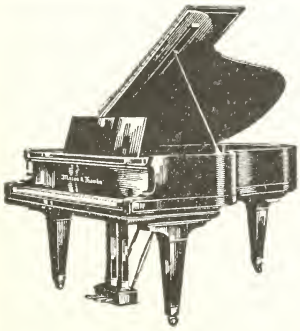

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THURSDAY, MAY 24, 1923

AMHERST NIGHT
PROGRAMME

1. CORONATION MARCH from "The Prophet" . . . . . Meyerbeer
2. *OVERTURE to "Le Roi l'a dit" . . . . . Delibes
3. FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni
4. *a.* Cheer for Old Amherst . . . . . J. N. Pierce, '02
   b. High upon her Living Throne . . . . . J. S. Hamilton, '06
   c. Lord Jeffrey Amherst . . . . . J. S. Hamilton, '06

(HAROLD A. LYON, Song Leader)

---

5. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Trépak
   c. Waltz of the Flowers
6. "INDIAN SUMMER," An American Idyll . . . . . Herbert
7. OVERTURE to "Tannhäuser" . . . . . Wagner
8. *a.* Paige's Horse . . . . . F. J. E. Woodbridge, '89
   b. To The Fairest College . . . . . D. C. Bartlett, '03

---

9. SELECTION, "Apple Blossoms" . . . . . Kreisler-Jacobi
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. SIXTH HUNGARIAN DANCE . . . . . Brahms

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*On May 24, 1873, at the Opéra Comique, this opera was first performed. Delibes, respected as a professor, beloved for his piquant ballet music, wrote frankly to please, and succeeded. It is told how he tracked the lionized Meyerbeer about the streets of Paris, for a joke, with his friend Gilles, uttering loud and extravagant adjectives. The lordly composer of "The Prophet" mistook them for gentlemen of the press and turned to them with a deep bow.

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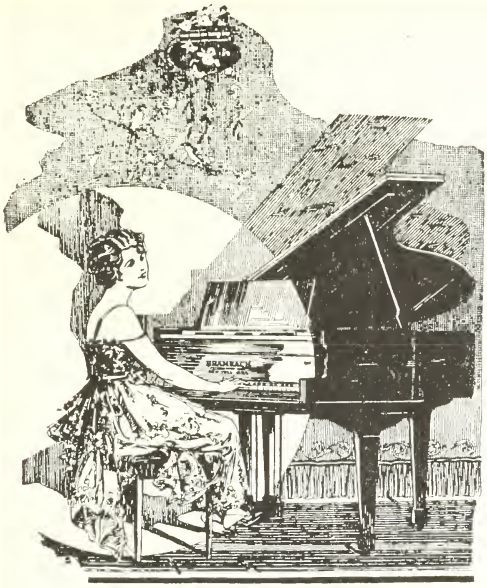

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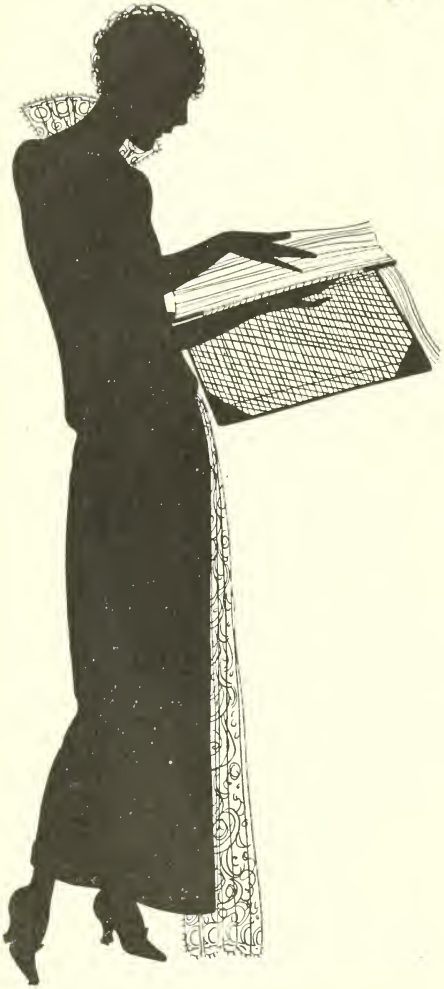

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FRIDAY, MAY 25, 1923

ROXBURY LATIN NIGHT

PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "William Tell" . . . . . Rossini
3. LIEBESFREUD . . . . . Kreisler
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. PROCESSION TO THE CATHEDRAL from "Lohengrin," Act II. . Wagner
7. *VALSE TRISTE . . . . . Sibelius
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
   (With Organ)

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. "EILI, EILI" . . . . . Arranged by Agide Jacchia
11. STARS AND STRIPES FOREVER . . . . . Sousa

*"Around the deathbed of a dying mother there glows a reddish light, and distant music crystallizes into a waltz melody. The mother awakes, leaves her bed, and, clothed in a gown that looks like a white ball dress, moves about lightly and noiselessly while in the waltz measure she beckons on all sides. To her beckoning appear men and women in couples. She mingles in their dances. When the whirl is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

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IF GOD LEFT ONLY YOU	High, in F; Med., in E*b*; *each*	.60
I KNOW WHERE A GARDEN GROWS	High, in E*b*; Med., in C; *each*	.60
LONGING, DEAR, FOR YOU	High, in G; Med., in F; Low, in E*b*; *each*	.60
LOVE LIGHTLY	High, in D*b*; Med., in B*b*; *each*	.50
MEMORY	High, in C; Med., in B*b*; *each*	.50
NOCTURNE (With Violin)	High, in A*b*; Med., in F; *each*	.60
ROADWAYS	Med., in C; Low, in B*b*; *each*	.60
SPEAK TO ME	High, in D*b*; Low, in B*b*; *each*	.40
SPRING FANCY	High, in E*b*; Med., in C; *each*	.60
STARRY NIGHT	Solo Voice: High, in E*b*; Med., in D*b*; *each*	.60
	Duet: Soprano and Alto, in E*b*	.60
THE SOUTH WINDS ARE BLOWING	High, in E*b*; Med., in C	.60
THE TIME I'VE LOST IN WOOING	High, in E*b*; Med., in C; *each*	.50
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SATURDAY, MAY 26, 1923

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "The Sirens" . . . . . Waldteufel
4. FANTASIA, "Rigoletto" . . . . . Verdi

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. VIOLIN SOLO: Second Polonaise . . . . . Wieniawski
   (Julius Theodorowicz)
7. CAMELLIA, Gavotte . . . . . Jacchia
8. *ROUMANIAN RHAPSODY . . . . . Enesco

---

9. SUITE from "Carmen" . . . . . Bizet
   a. Habañera *b.* Toreador's Song *c.* Gypsy Dance
10. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
11. DANCE OF THE HOURS . . . . . Ponchielli

*Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"

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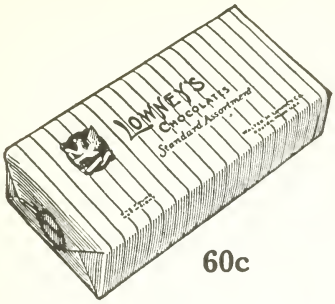

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SUNDAY, MAY 27, 1923

WAGNER PROGRAMME

1. RIENZI, Overture
2. TANNHÄUSER, Bacchanale, "The Hill of Venus," Act I
3. TRISTAN AND ISOLDE, "Love-Death," Act III
4. LOHENGRIN, Fantasia

---

5. THE MASTERSINGERS OF NUREMBERG, Prelude
6. PARISFAL, Entrance of the Knights into the temple of the Grail (Act I)
7. *SIEGFRIED, "Forest Murmers" (Act II)
8. *THE VALKYRIE, Magic Fire Music (Act III)

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a vast cycle of music dramas. He wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried" while still in exile. But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

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MONDAY, MAY 28, 1923

HARVARD NIGHT
PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. FANTASIA, "La Bohême" . . . . . Puccini
4. HARVARD GLEE CLUB WITH ORCHESTRA
   (Dr. Archibald T. Davison, Conductor)
   a. A Dirge for Two Veterans . . . . . Holst
   b. Laudate Dominum . . . . . Converse, '93

---

5. EXCERPTS from "The Mastersingers," Act III . . . . . Wagner
   Introduction—Dance of the Apprentices—Homage to Hans Sachs
6. HYMN TO THE SUN . . . . . Rimsky-Korsakov
7. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
8. HARVARD GLEE CLUB
   Fire, Fire, My Heart . . . . . Morley
   Russian Folk Songs
   Song of the Lifeboat Men (Soloist, James E. Mitchell)
   Fireflies
   At Father's Door
   Bedouin Song . . . . . Foote

---

9. BALLET SUITE, "Copellia" . . . . . Delibes
   a. Valse *b.* Czardas
10. SERENADE . . . . . Pierné
11. CRUISER HARVARD . . . . . Strube
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TUESDAY, MAY 29, 1923

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "Sleeping Beauty" . . . . . Tchaikovsky
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CAPRICCIO . . . . . Scarlatti
   (Arranged for string orchestra by AGIDE JACCHIA)
7. IMPROMPTU (Op. 90, No. 2) . . . . . Schubert-Jacchia
8. SIXTH HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FROM THE BALLET, "Céphale et Procris" . . . . . Gretry-Mottl
   a. Tambourin *b.* Gigue
10. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
11. SLAVONIC DANCE No. 1 . . . . . Dvořák

By composing his Cantata, "Inno a Rossini," Agide Jacchia won the first prize in the Conservatory of Pesaro, where he studied under Mascagni. Another work of his student days is the "Tarantelle" which, with the "Camellia Gavotte," is played at the Pops.

For the Pop Concerts, Mr. Jacchia has arranged a number of pieces for orchestra, such as the Volga Bargemen's Song, Dubinushka, "Eili, Eili," Afro-American folk songs, and piano works of Chopin, Schubert, Scarlatti, Van Westerhout and others.

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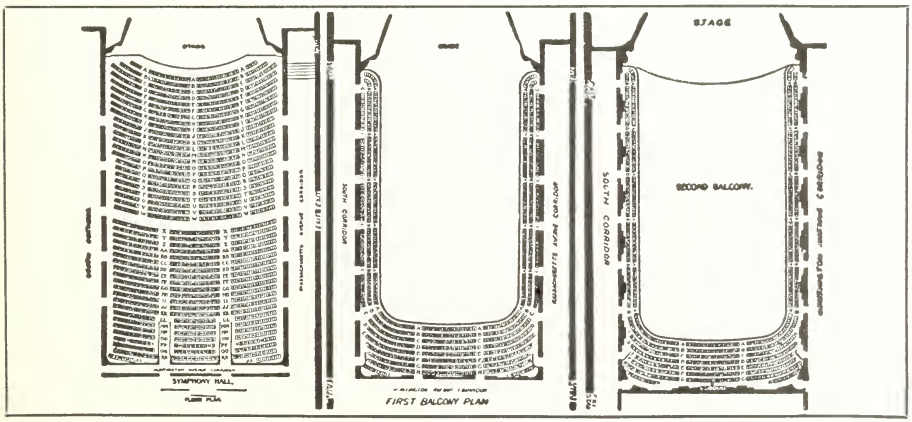


Harvard

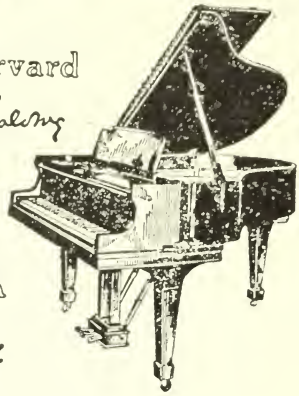
Walter R. Spalding

History of Music

Yale

Arthur Poole Coolidge

Professor of Music



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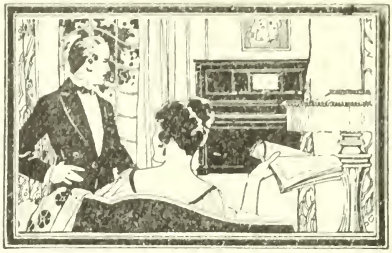

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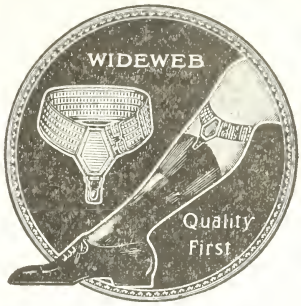

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FRIDAY, MAY 25, 1923
ROXBURY LATIN NIGHT
PROGRAMME

1. HUNGARIAN MARCH . . . . . Berlioz
2. OVERTURE to "William Tell" . . . . . Rossini
3. LIEBESFREUD . . . . . Kreisler
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. FINALE of "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
6. PROCESSION TO THE CATHEDRAL from "Lohengrin," Act II. . Wagner
7. *VALSE TRISTE . . . . . Sibelius
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
   (With Organ)

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. "EILI, EILI" . . . . . Arranged by Agide Jacchia
11. STARS AND STRIPES FOREVER . . . . . Sousa

*"Around the deathbed of a dying mother there glows a reddish light, and distant music crystallizes into a waltz melody. The mother awakes, leaves her bed, and, clothed in a gown that looks like a white ball dress, moves about lightly and noiselessly while in the waltz measure she beckons on all sides. To her beckoning appear men and women in couples. She mingles in their dances. When the whirl is at its height, there is a knock on the door. The door opens—the mother shrieks—she stands as one frozen—the apparitions vanish—the music is still—through the door enters—Death."

ANNUAL HARVARD NIGHT . . . . . Monday, May 28
HOLIDAY PROGRAMME (MEMORIAL DAY) . . . . . Wednesday, May 30
NORWEGIAN PROGRAMME . . . . . Wednesday, June 6
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SATURDAY, MAY 26, 1923

PROGRAMME

1. MARCH, "Lorraine" . . . . . Ganne
2. OVERTURE to "Sakuntala" . . . . . Goldmark
3. WALTZ, "The Sirens" . . . . . Waldteufel
4. FANTASIA, "Rigoletto" . . . . . Verdi

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. VIOLIN SOLO: Second Polonaise . . . . . Wieniawski
   (JULIUS THEODOROWICZ)
7. CAMELLIA, Gavotte . . . . . Jacchia
8. *ROUMANIAN RHAPSODY . . . . . Enesco

---

9. SUITE from "Carmen" . . . . . Bizet
   a. Habañera *b.* Toreador's Song *c.* Gypsy Dance
10. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
11. DANCE OF THE HOURS . . . . . Ponchielli

MASON & HAMLIN PIANOFORTE

*Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"

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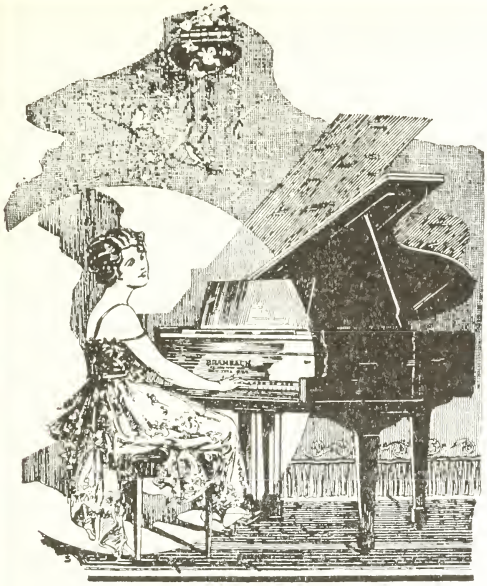

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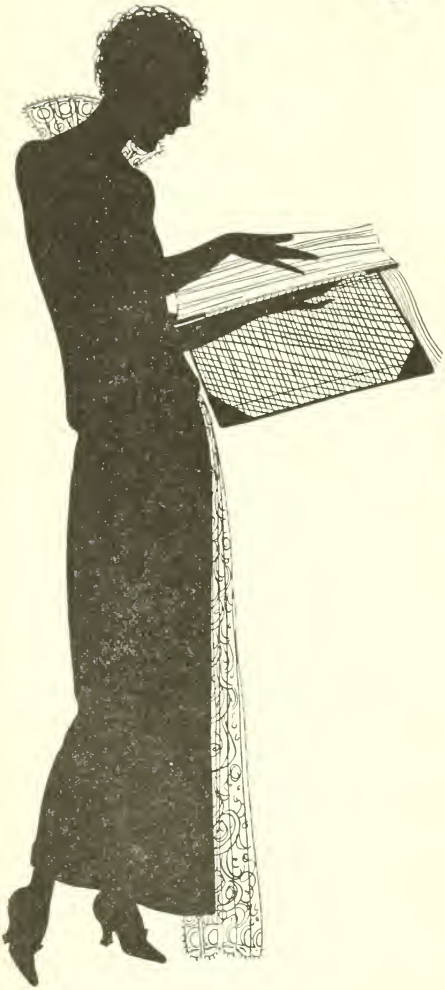

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SUNDAY, MAY 27, 1923

WAGNER PROGRAMME

1. RIENZI, Overture
2. TANNHÄUSER, Bacchanale, "The Hill of Venus," Act I
3. TRISTAN AND ISOLDE, "Love-Death," Act III
4. LOHENGRIN, Fantasia

---

5. THE MASTERSINGERS OF NUREMBERG, Prelude
6. PARISFAL, Entrance of the Knights into the temple of the Grail (Act I)
7. *SIEGFRIED, "Forest Murmers" (Act II)
8. *THE VALKYRIE, Magic Fire Music (Act III)

*In 1852, while Wagner was living in Switzerland, an exile from his country, the Norse mythology took hold of his imagination, and he planned a vast cycle of music dramas. He wrote the introductory drama, "The Rhine Gold," "The Valkyrie," the next in order, and part of "Siegfried" while still in exile. But no theatre in Europe could stage these huge spectacles, and their creator had no money to build one for the purpose. He became discouraged, set the whole project aside, and wrote "Tristan" and "Die Meistersinger." In 1871 he resumed his work on "The Ring of the Nibelungs," and built a special theatre at Bayreuth by subscription. He completed "The Dusk of the Gods" in 1874, and the "Ring" cycle, a labor of 22 years, was at last performed.

THIRD SUNDAY NIGHT CONCERT, JUNE 10
OPERATIC PROGRAMME

"Refreshments of any kind shall not be offered for sale, and no smoking shall be permitted in a theatre or hall during an entertainment." *From the Sunday regulation of the Department of Public Safety of Massachusetts.*

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IF GOD LEFT ONLY YOU	High, in F; Med., in E*b*; *each*	.60
I KNOW WHERE A GARDEN GROWS	High, in E*b*; Med., in C; *each*	.60
LONGING, DEAR, FOR YOU	High, in G; Med., in F; Low, in E*b*; *each*	.60
LOVE LIGHTLY	High, in D*b*; Med., in B*b*; *each*	.50
MEMORY	High, in C; Med., in B*b*; *each*	.50
NOCTURNE (With Violin)	High, in A*b*; Med., in F; *each*	.60
ROADWAYS	Med., in C; Low, in B*b*; *each*	.60
SPEAK TO ME	High, in D*b*; Low, in B*b*; *each*	.40
SPRING FANCY	High, in E*b*; Med., in C; *each*	.60
STARRY NIGHT	Solo Voice: High, in E*b*; Med., in D*b*; *each*	.60
	Duet: Soprano and Alto, in E*b*	.60
THE SOUTH WINDS ARE BLOWING	High, in E*b*; Med., in C	.60
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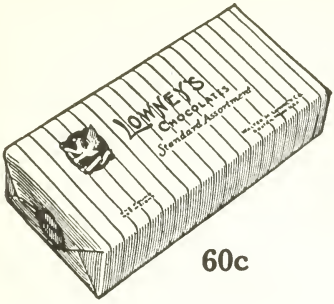

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MONDAY, MAY 28, 1923

HARVARD NIGHT PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. FANTASIA, "La Bohême" . . . . . Puccini
4. *HARVARD GLEE CLUB WITH ORCHESTRA
   (Dr. Archibald T. Davison, Conductor)
   a. A Dirge for Two Veterans . . . . . Holst
   b. Laudate Dominum . . . . . Converse, '93

---

5. EXCERPTS from "The Mastersingers," Act III . . . . . Wagner
   Introduction—Dance of the Apprentices—Homage to Hans Sachs
6. HYMN TO THE SUN . . . . . Rimsky-Korsakov
7. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
8. HARVARD GLEE CLUB
   Fire, Fire, My Heart . . . . . Morley
   Russian Folk Songs: Song of the Lifeboat Men (Soloist, James E. Mitchell)
   Fireflies
   At Father's Door
   Bedouin Song . . . . . Foote

---

9. BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Valse *b.* Czardas
10. SERENADE . . . . . Pierné
11. CRUISER HARVARD . . . . . Strube
    FAIR HARVARD

MASON & HAMLIN PIANOFORTE

*The tour of Europe by the Harvard Glee Club in the summer of 1921, drew the interest of several composers, and even moved them to write choral music. These songs of Holst were not written for the Club, but Milhaud and Poulenc, of the radical Parisian "Six," composed a setting of Psalm CXXI and a Drinking Song, respectively, and dedicated them to the Glee Club. Guy Ropartz, a composer as prominent among the conservatives, wrote settings of two old French songs. Edward Ballantine of the Harvard Musical Department has written a "Song of Night" for the Glee Club.

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Tete-a-Tete	15

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TUESDAY, MAY 29, 1923

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "Sleeping Beauty" . . . . . Tchaikovsky
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CAPRICCIO . . . . . Scarlatti
   (Arranged for string orchestra by AGIDE JACCHIA)
7. IMPROMPTU (Op. 90, No. 2) . . . . . Schubert-Jacchia
8. SIXTH HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FROM THE BALLET, "Céphale et Procris" . . . . . Gretry-Mottl
   a. Tambourin *b.* Gigue
10. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
11. SLAVONIC DANCE No. 1 . . . . . Dvořák

By composing his Cantata, "Inno a Rossini," Agide Jacchia won the first prize in the Conservatory of Pesaro, where he studied under Mascagni. Another work of his student days is the "Tarantelle" which, with the "Camellia Gavotte," is played at the Pops.

For the Pop Concerts, Mr. Jacchia has arranged a number of pieces for orchestra, such as the Volga Bargemen's Song, Dubinushka, "Eili, Eili," Afro-American folk songs, and piano works of Chopin, Schubert, Scarlatti, Van Westerhout and others.

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WEDNESDAY, MAY 30, 1923

HOLIDAY PROGRAMME

1. MILITARY MARCH . . . . . Saint-Saëns
2. *OVERTURE to "The Bartered Bride" . . . . . Smetana
3. WALTZ, "Pomone" . . . . . Waldteufel
4. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti

AMERICA

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. MARCHE MINIATURE. . . . . Tchaikovsky
7. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet—Georges Mager)
8. OVERTURE to "William Tell" . . . . . Rossini

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9. AMERICAN MILITARY FANTASY . . . . . Rollinson
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11. STARS AND STRIPES FOREVER . . . . . Sousa

*First performed in Prague, May 30, 1866. The two composers, Smetana and Dvorák, succeeded between them in establishing a truly national Bohemian school of music. Of these Smetana was the pioneer. Accused of merely imitating German music, and Wagner in particular, Smetana retorted with "The Bartered Bride," a light score, full of Czech dances and melodies. He called it "a scornful defiance of those who have called me a Wagnerite," and indeed this eminently successful opera stilled all such taunts.

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JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, MAY 31, 1923

PROGRAMME

1. MARCH from "Tannhäuser" . . . . . Wagner
2. *OVERTURE to "La Gazza Ladra" . . . . . Rossini
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Othello" . . . . . Verdi

---

5. RHAPSODY, "Midsomarvaka" . . . . . Alfven
6. RÊVE ANGELIQUE . . . . . Rubinstein
7. NORWEGIAN DANCE . . . . . Grieg
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SUITE from "Carmen" . . . . . Bizet
   a. Habañera *b.* Toreador's Song
   c. Gypsy Dance
10. SERENADE, "The Millions of Harlequin" . . . . . Drigo
11. THIRD SLAVONIC DANCE . . . . . Dvořák

*"La Gazza Ladra." ("The Thieving Magpie,") was first performed at La Scala, Milan, May 31, 1817. The magpie in the plot was not the only thief concerned. Rossini here as elsewhere stole shamelessly from his own earlier scores, and from the scores of others (even a passage from a symphony of Mozart appears in this opera). It was by such tricks that he could write twenty operas in the eight years from 1815 to 1823 without too much exertion. When Donizetti was told that Rossini had written "The Barber of Seville" in 13 days, he answered, "Very possibly; he is so lazy!"

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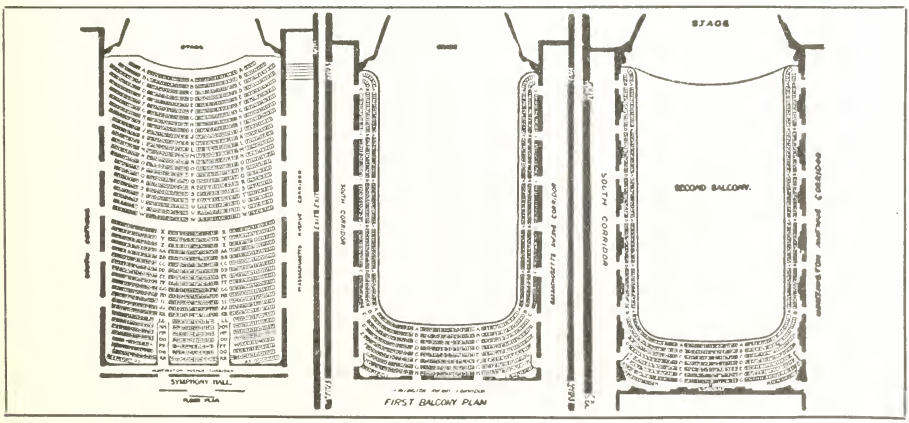

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W. H. BRENNAN, Mgr. G. E. JUDD, Asst. Mgr. A. M. WIGGIN, Treas.

MONDAY, MAY 28, 1923
HARVARD NIGHT PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE to "Orpheus" . . . . . Offenbach
3. FANTASIA, "La Bohême" . . . . . Puccini
4. *HARVARD GLEE CLUB WITH ORCHESTRA, Dr. Archibald T. Davison, Conductor
   a. A Dirge for Two Veterans . . . . . Holst
   b. Laudate Dominum . . . . . Converse, '93

5. EXCERPTS from "The Mastersingers," Act III . . . . . Wagner
   Introduction—Dance of the Apprentices—Homage to Hans Sachs
6. HYMN TO THE SUN . . . . . Rimsky-Korsakov
7. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
8. HARVARD GLEE CLUB
   Fire, Fire, My Heart . . . . . Morley
   Russian Folk Songs: *a.* Song of the Lifeboat Men (Soloist, James E. Mitchell)
   b. Fireflies *c.* At Father's Door
   Bedouin Song . . . . . Foote

9. BALLET SUITE, "Coppelia" . . . . . Delibes
   a. Valse *b.* Czardas
10. SERENADE . . . . . Pierné
11. CRUISER HARVARD . . . . . Strube

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*The tour of Europe by the Harvard Glee Club in the summer of 1921, drew the interest of several composers, and even moved them to write choral music. These songs of Holst were not written for the Club, but Milhaud and Poulenc, of the radical Parisian "Six," composed a setting of Psalm CXXI and a Drinking Song, respectively, and dedicated them to the Glee Club. Guy Ropartz, a composer as prominent among the conservatives, wrote settings of two old French songs. Edward Ballantine of the Harvard Musical Department has written a "Song of Night" for the Glee Club

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TUESDAY, MAY 29, 1923

BOSTON CONSERVATORY OF MUSIC NIGHT

PROGRAMME

1. MILITARY POLONAISE . . . . . Chopin
2. OVERTURE to "Oberon" . . . . . Weber
3. WALTZ, "Sleeping Beauty" . . . . . Tchaikovsky
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. PRELUDE to "Tristan and Isolde" . . . . . Wagner
6. CAPRICCIO . . . . . Scarlatti
   (Arranged for string orchestra by AGIDE JACCHIA)
7. IMPROMPTU (Op. 90, No. 2) . . . . . Schubert-Jacchia
8. SIXTH HUNGARIAN RHAPSODY . . . . . Liszt

---

9. FROM THE BALLET, "Céphale et Procris" . . . . . Gretry-Mottl
   a. Tambourin *b.* Gigue
10. INTERMEZZO, "L'Amico Fritz" . . . . . Mascagni
11. SLAVONIC DANCE No. 1 . . . . . Dvořák

By composing his Cantata, "Inno a Rossini," Agide Jacchia won the first prize in the Conservatory of Pesaro, where he studied under Mascagni. Another work of his student days is the "Tarantelle" which, with the "Camellia Gavotte," is played at the Pops.

For the Pop Concerts, Mr. Jacchia has arranged a number of pieces for orchestra, such as the Volga Bargemen's Song, Dubinushka, "Eili, Eili," Afro-American folk songs, and piano works of Chopin, Schubert, Scarlatti, Van Westerhout and others.

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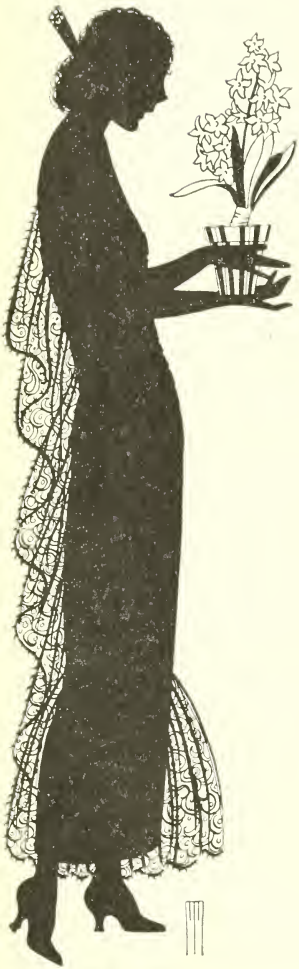

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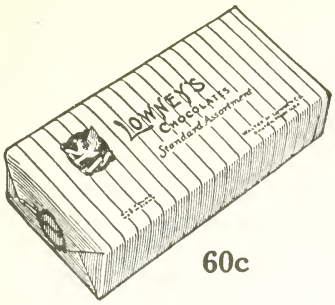

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WEDNESDAY, MAY 30, 1923

1. MILITARY MARCH . . . . . Saint-Saëns
2. OVERTURE to "The Bartered Bride" . . . . . Smetana
3. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti
4. SONGS BY THE BAKULE CHORUS *
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AMERICA

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. MARCHE MINIATURE. . . . . Tchaikovsky
7. THE LOST CHORD . . . . . Sullivan
   (Solo Trumpet—GEORGES MAGER)
8. OVERTURE to "William Tell" . . . . . Rossini

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THURSDAY, MAY 31, 1923

ANNUAL BOSTON TEACHERS' CLUB NIGHT

PROGRAMME

1. MARCH from "Tannhäuser" . . . . . Wagner
2. *OVERTURE to "La Gazza Ladra" . . . . . Rossini
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Othello" . . . . . Verdi

---

5. RHAPSODY, "Midsomarbaka" . . . . . Alfven
6. RÊVE ANGELIQUE . . . . . Rubinstein
7. NORWEGIAN DANCE . . . . . Grieg
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SUITE from "Carmen" . . . . . Bizet
   a. Habañera *b.* Toreador's Song *c.* Gypsy Dance
10. SERENADE, "The Millions of Harlequin" . . . . . Drigo
11. THIRD SLAVONIC DANCE . . . . . Dvořák

*"La Gazza Ladra." ("The Thieving Magpie,") was first performed at La Scala, Milan, May 31, 1817. The magpie in the plot was not the only thief concerned. Rossini here as elsewhere stole shamelessly from his own earlier scores, and from the scores of others (even a passage from a symphony of Mozart appears in this opera). It was by such tricks that he could write twenty operas in the eight years from 1815 to 1823 without too much exertion. When Donizetti was told that Rossini had written "The Barber of Seville" in 13 days, he answered, "Very possibly; he is so lazy!"

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FRIDAY, JUNE 1, 1923

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Jeanne d'Arc" . . . . . Verdi
3. WALTZ, "Très Jolie" . . . . . Waldteufel
4. FANTASIA, "Romeo and Juliet" . . . . . Gounod

---

5. PRELUDE to "The Mastersingers" . . . . . Wagner
6. FLUTE SOLO, "Woodland Stream" . . . . . Wetzger
   (ARTHUR BROOKE)
7. "VALSE SOUVENIR" . . . . . Krogmann
8. *FINALE, "Fourth Symphony" . . . . . Tchaikovsky

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9. OVERTURE to "Mignon" . . . . . Thomas
10. BARCAROLLE from "Tales of Hoffmann" . . . . . Offenbach
11. MARCH, "King Cotton" . . . . . Sousa

MASON & HAMLIN PIANOFORTE

*The dedication of this symphony "To my Best Friend" refers to Nadejda Filaretovna Von Meck, a widow with eleven children and many millions of rubles. She became deeply interested in Tchaikovsky, and learning that he was driven by poverty and debt, gave him yearly the sum of 6000 rubles that he might compose unhampered. For years they corresponded frequently and intimately, but by her insistence they never met. She became his musical confidante. He wrote, "I feel that this symphony is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure." In 1890, after thirteen years of an ideal relationship, a financial misunderstanding estranged them.

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SATURDAY, JUNE 2, 1923

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. WALTZ, from "Eugen Onegin" . . . . . Tchaikovsky
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. SUITE No. 1 "L'Arlesienne" . . . . . Bizet
   (Solo Saxophone, ABDON LAUS)
   a. Prelude *b.* Carillon
6. AVE MARIA . . . . . Bach-Gounod
   (Solo violin, harp, organ and strings)
7. PRELUDE to Act III, "La Traviata" . . . . . Verdi
8. RIDE OF THE VALKYRIES . . . . . Wagner

---

9. RHAPSODY, "Espagna" . . . . . Chabrier
10. LOIN DU BAL . . . . . Gillet
11. FURLANA from "La Gioconda" . . . . . Ponchielli

*The piece opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. A trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro——" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last the "terror" is ended.

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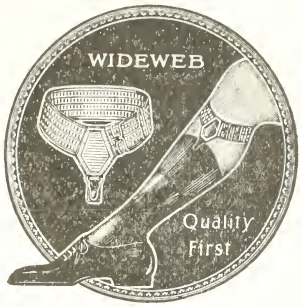

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MONDAY, JUNE 4, 1923

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "The Flying Dutchman" . . . . . Wagner
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FROM THE "Petite Suite" . . . . . Debussy
   a. En Bateau *b.* Cortège
6. CARILLON from "L'Arlésienne" . . . . . Bizet
   (Solo Saxophone, ABDON LAUS)
7. SCHERZO, Concerto in G minor . . . . . Saint-Saëns
   (Piano Solo—JESUS SANROMA)
8. NEW ENGLAND CONSERVATORY CHORUS
   (GEORGE W. CHADWICK, Conductor)
   a. Landerkennung ("Sighting Land") . . . . . Grieg
   b. Ecce Jam Noctis . . . . . Chadwick

---

9. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. SPANISH DANCE, Panaderos . . . . . Glazounov
11. INDIAN MARCH from "L'Africaine" . . . . . Meyerbeer

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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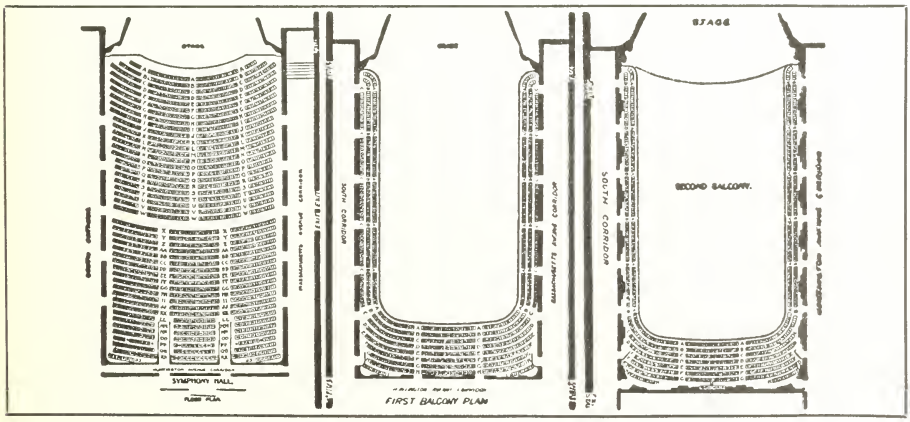

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THURSDAY, MAY 31, 1923

ANNUAL BOSTON TEACHERS' CLUB NIGHT

PROGRAMME

1. MARCH from "Tannhäuser" . . . . . Wagner
2. *OVERTURE to "La Gazza Ladra" . . . . . Rossini
3. WALTZ, "Vienna Blood" . . . . . Strauss
4. FANTASIA, "Othello" . . . . . Verdi

---

5. RHAPSODY, "Midsomarvaka" . . . . . Alfven
6. RÊVE ANGELIQUE . . . . . Rubinstein
7. NORWEGIAN DANCE . . . . . Grieg
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SUITE from "Carmen" . . . . . Bizet
   a. Habañera *b.* Toreador's Song *c.* Gypsy Dance
10. SERENADE, "The Millions of Harlequin" . . . . . Drigo
11. THIRD SLAVONIC DANCE . . . . . Dvořák

*"La Gazza Ladra," ("The Thieving Magpie,") was first performed at La Scala, Milan, May 31, 1817. The magpie in the plot was not the only thief concerned. Rossini here as elsewhere stole shamelessly from his own earlier scores, and from the scores of others (even a passage from a symphony of Mozart appears in this opera). It was by such tricks that he could write twenty operas in the eight years from 1815 to 1823 without too much exertion. When Donizetti was told that Rossini had written "The Barber of Seville" in 13 days, he answered, "Very possibly; he is so lazy!"

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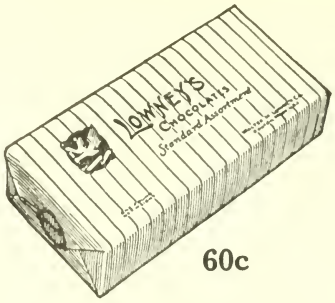

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FRIDAY, JUNE 1, 1923

PROFESSIONAL WOMEN'S CLUB NIGHT

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "Jeanne d'Arc" . . . . . Verdi
3. WALTZ, "Très Jolie" . . . . . Waldteufel
4. FANTASIA, "Romeo and Juliet" . . . . . Gounod

---

5. PRELUDE to "The Mastersingers" . . . . . Wagner
6. FLUTE SOLO, "Woodland Stream" . . . . . Wetzger
   (ARTHUR BROOKE)
7. "VALSE SOUVENIR" . . . . . Krogmann
8. *FINALE, "Fourth Symphony" . . . . . Tchaikovsky

---

9. OVERTURE to "Mignon" . . . . . Thomas
10. BARCAROLLE from "Tales of Hoffmann" . . . . . Offenbach
11. MARCH, "King Cotton" . . . . . Sousa

MASON & HAMLIN PIANOFORTE

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SATURDAY, JUNE 2, 1923

PROGRAMME

1. POMP AND CIRCUMSTANCE . . . . . Elgar
2. *OVERTURE, "Maximilian Robespierre" . . . . . Litolff
3. WALTZ, from "Eugen Onegin" . . . . . Tchaikovsky
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. SUITE No. 1 "L'Arlesienne" . . . . . Bizet
   (Solo Saxophone, ABDON LAUS)
   a. Prelude *b.* Carillon
6. AVE MARIA . . . . . Bach-Gounod
   (Solo violin, harp, organ and strings)
7. PRELUDE to Act III, "La Traviata" . . . . . Verdi
8. RIDE OF THE VALKYRIES . . . . . Wagner

---

9. RHAPSODY, "Espagna" . . . . . Chabrier
10. LOIN DU BAL . . . . . Gillet
11. FURLANA from "La Gioconda" . . . . . Ponchielli

MASON & HAMLIN PIANOFORTE.

*The piece opens in a sullen minor, broken by sharp dissonances—a musical scheme suggesting the political turmoil of the French revolutionary "terror" and the rebellious voice of the Parisian populace, from which Robespierre, their hero turned tyrant, sharply differs. A trumpet call announces the impending catastrophe. A pistol shot (a shriek of the piccolo) shatters his jawbone, and the order to insurrection under which he has written the letters "Ro——" is spattered with blood. He is led off to a mock trial, and is guillotined (a tremendous climax with the full percussion) amid tumultuous hilarity. At last the "terror" is ended.

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BURKHARDT CORPORATION BOSTON 20, MASS.

MONDAY, JUNE 4, 1923

PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "The Flying Dutchman" . . . . . Wagner
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FROM THE "Petite Suite" . . . . . Debussy
   a. En Bateau *b.* Cortège
6. CARILLON from "L'Arlésienne" . . . . . Bizet
   Solo Saxophone—ABDON LAUS
7. SCHERZO, Concerto in G minor . . . . . Saint-Saëns
   Piano Solo—JESUS SANROMA
8. NEW ENGLAND CONSERVATORY CHORUS
   GEORGE W. CHADWICK, Conductor
   a. Landerkennung ("Sighting Land") . . . . . Grieg
   b. Ecce Jam Noctis . . . . . Chadwick

---

9. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. SPANISH DANCE, Panaderos . . . . . Glazounov
11. INDIAN MARCH from "L'Africaine" . . . . . Meyerbeer

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

TUESDAY, JUNE 5, 1923

PROGRAMME

1. OVERTURE to "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Joyous Vienna" . . . . . Komzak
3. MEDITATION from "Thais" . . . . . Massenet
   (Solo violin—JULIUS THEODOROWICZ)
4. FANTASIA, "L'Africaine" . . . . . Meyerbeer

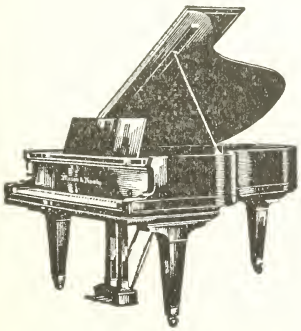
---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PRELUDE to Act III, "Tristan and Isolde" . . . . . Wagner
   (Solo English Horn—LOUIS SPEYER)
7. PHANTOMS . . . . . Chaloff
8. *HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night — Dawn — Sunrise

---

9. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti
10. MINUET . . . . . Bolzoni
11. INVITATION TO THE DANCE . . . . . Weber-Berlioz

*"Cavalleria Rusticana" was first performed before a half empty house, the composer standing in the wings, anxious and unknown. But his fame was immediate and complete, and when he conducted his new Japanese opera "Iris" eight years later, Rome was ready to pay any price for admission. Mascagni conducted "Iris" in Boston, in 1902. This invocation is the introduction to the opera. It begins in the dark depths of the orchestra, and rises in a long and gradual crescendo as the rays of the coming sun brighten the sky. Finally the sun, Japanese emblem of idealism, rises in a great burst of radiance. A chorus sings the words "Warmth! Light! Love!"



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WEDNESDAY, JUNE 6, 1923

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Aase's Death
   c. In the Hall of the Mountain King
6. SAETERJENTENS SONDAG ("Solitude on the Mountain") . . . Ole Bull
7. VALSE TRISTE . . . . . Sibelius
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. "EKKO FRA NORDEN," Selection of Norwegian Airs . . Arranged by Wick
10. AVE MARIA . . . . . Schubert-Jacchia
    (Solo violin, harp, organ and strings)
11. PROCESSION OF BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. This suite was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony of the gnomes.

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THURSDAY, JUNE 7, 1923

EUCLID LODGE NIGHT

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE to "William Tell" . . . . . Rossini
3. CARIBBEAN LEGEND . . . . . Sequeira
4. FANTASIA, "The Valkyrie" . . . . . Wagner

---

5. AFRO-AMERICAN FOLK-SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury Me in de Eas' " *b.* *"Musieu Bainjo"
   c. "Nobody Knows de Trouble I've Seen"
6. BARITONE SOLO, Iago's "Credo" from "Othello" . . . . . Verdi
   (Roberts Lunger)
7. DUET FOR FLUTE AND CLARINET, "Tarantelle" . . . Saint-Saëns
   (Messrs. Arthur Brooke and Paul Mimart)
8. MARCHE SLAVE . . . . . Tchaikovsky

---

9. SELECTION, "The Defender" . . . . . Dennée
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. HUNGARIAN MARCH . . . . . Berlioz

*This Creole song from Louisiana has been translated as follows: Look at that darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!
(There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto.")

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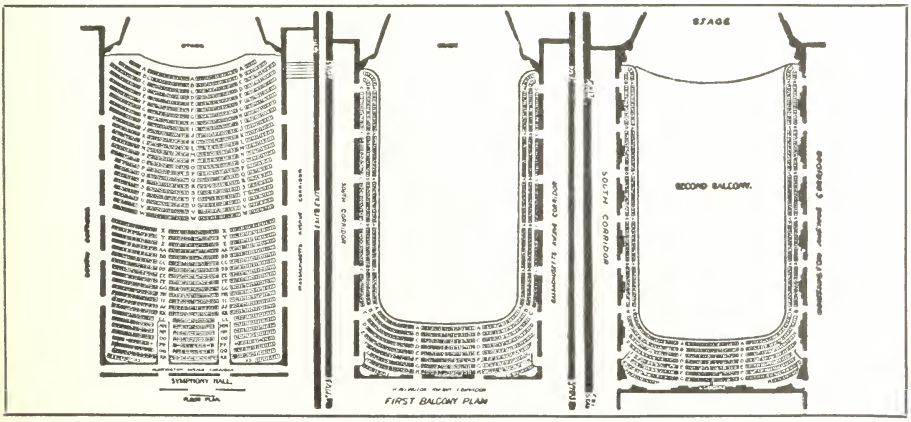

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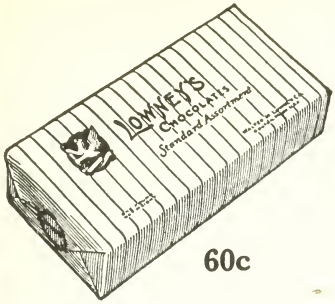

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MONDAY, JUNE 4, 1923

NEW ENGLAND CONSERVATORY OF MUSIC NIGHT PROGRAMME

1. MARCHE MILITAIRE . . . . . Schubert
2. OVERTURE to "The Flying Dutchman" . . . . . Wagner
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. FROM THE "Petite Suite" . . . . . Debussy
   a. En Bateau *b.* Cortège
6. CARILLON from "L'Arlésienne" . . . . . Bizet
7. SCHERZO, Concerto in G minor . . . . . Saint-Saëns
   Piano Solo—JESUS SANROMA
   GEORGE W. CHADWICK, Conductor
8. SIMFONIA GLEE CLUB
   a. Landerkennung ("Sighting Land") . . . . . Grieg
   b. Ecce Jam Noctis . . . . . Chadwick

---

9. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. SPANISH DANCE, Panaderos . . . . . Glazounov
11. INDIAN MARCH from "L'Africaine" . . . . . Meyerbeer

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TUESDAY, JUNE 5, 1923

PROGRAMME

1. OVERTURE to "La Forza del Destino" . . . . . Verdi
2. WALTZ, "Joyous Vienna" . . . . . Komzak
3. MEDITATION from "Thais" . . . . . Massenet
   (Solo violin—JULIUS THEODOROWICZ)
4. FANTASIA, "L'Africaine" . . . . . Meyerbeer

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. PRELUDE to Act III, "Tristan and Isolde" . . . . . Wagner
   (Solo English Horn—LOUIS SPEYER)
7. PHANTOMS . . . . . Chaloff
8. *HYMN TO THE SUN from "Iris" . . . . . Mascagni
   Night — Dawn — Sunrise

---

9. FANTASIA, "Lucia di Lammermoor" . . . . . Donizetti
10. MINUET . . . . . Bolzoni
11. INVITATION TO THE DANCE . . . . . Weber-Berlioz

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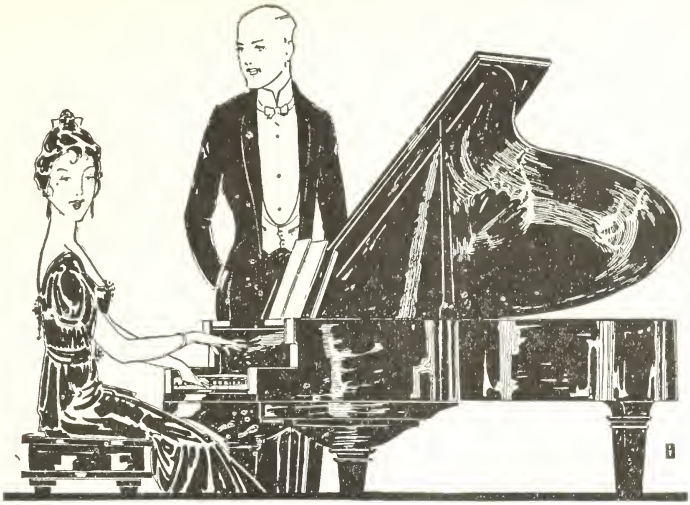

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WEDNESDAY, JUNE 6, 1923

PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Aase's Death
   c. In the Hall of the Mountain King
6. SAETERJENTENS SONDAG ("Solitude on the Mountain") . . . Ole Bull
7. VALSE TRISTE . . . . . Sibelius
8. CARNIVAL IN PARIS . . . . . Svendsen

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9. "EKKO FRA NORDEN," Selection of Norwegian Airs . . Arranged by Wick
10. AVE MARIA . . . . . Schubert-Wilhelmj
    (Solo violin, harp, organ and strings)
11. PROCESSION OF BACCHUS . . . . . Delibes

* "Peer Gynt" brought Norway's greatest writer and greatest composer together. When Ibsen dramatized his poem, he requested Grieg to write incidental music for its first performance in 1876. This suite was performed for the first time in Boston at the Pop Concerts of 1889. Peer Gynt, "a poor peasant boy with a morbidly developed fancy, and a prey to megalomania," leaves his home and sweetheart to wander about the world, meeting wild adventures. In Morocco he happens upon an Arab troupe in an oasis, where he witnesses "Anitra's Dance." He travels also to the "Hall of the Mountain King," the music describing the court ceremony of the gnomes.

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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, JUNE 7, 1923

EUCLID LODGE NIGHT

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE to "William Tell" . . . . . Rossini
3. CARIBBEAN LEGEND . . . . . Sequeira
4. FANTASIA, "The Valkyrie" . . . . . Wagner

---

5. AFRO-AMERICAN FOLK-SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury Me in de Eas' " *b.* *"Musieu Bainjo"
   c. "Nobody Knows de Trouble I've Seen"
6. BARITONE SOLO, Iago's "Credo" from "Othello" . . . . . Verdi
   (ROBERTS LUNGER)
7. DUET FOR FLUTE AND CLARINET, "Tarantelle" . . . Saint-Saëns
   (Messrs. ARTHUR BROOKE and PAUL MIMART)
8. MARCHE SLAVE . . . . . Tchaikovsky

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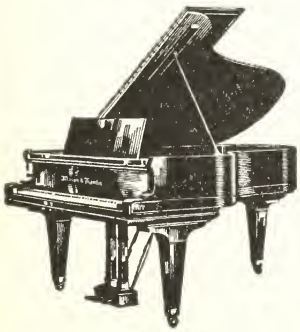
9. SELECTION, "The Defender" . . . . . Dennée
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. HUNGARIAN MARCH . . . . . Berlioz

*This Creole song from Louisiana has been translated as follows: Look at that †darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!

† There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto."



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Lucky Strike	15	Fatimas	20

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FRIDAY, JUNE 8, 1923

PROGRAMME

1. OVERTURE to "Fra Diavolo" . . . . . Auber
2. WALTZES from "Der Rosenkawalier" . . . . . R. Strauss
3. MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
4. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

AULD LANG SYNE

5. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
6. SONG TO THE EVENING STAR from "Tannhäuser" . . . . . Wagner
   (Solo Violoncello — JOSEPH KELLER)
7. "A KISS IN THE DARK" from "Orange Blossoms" . . . . . Herbert
8. *RONDO CAPRICCIOSO . . . . . Mendelssohn-Jacchia

---

9. FANTASIA, "La Traviata" . . . . . Verdi
10. LARGO . . . . . Handel
    (Solo violin, organ, harp and strings)
11. MARCH, "Washington Post" . . . . . Sousa

*By composing his Cantata, "Inno a Rossini," Agide Jacchia won the first prize in the Conservatory of Pesaro, where he studied under Mascagni. Another work of his student days is the "Tarantelle" which, with the "Camellia Gavotte," is played at the Pops.

For the Pop Concerts, Mr. Jacchia has arranged a number of pieces for orchestra, such as the Volga Bargemen's Song, Dubinushka, "Eili, Eili," Afro-American folk songs, and piano works of Chopin, Schubert, Scarlatti, Van Westerhout and others.

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SATURDAY, JUNE 9, 1923

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Waves of the Danube" . . . . . Ivanovici
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. *PRELUDE to "Lohengrin" . . . . . Wagner
6. GYPSY DANCE from "Henry VIII" . . . . . Saint-Saëns
7. BARCAROLLE from "The Tales of Hoffmann" . . . . . Offenbach
8. FINNISH RHAPSODY . . . . . Glazounov

---

9. SELECTION, "Il Trovatore" . . . . . Verdi
10. EN SOURDINE . . . . . Tellam
11. AMERICAN FANTASY . . . . . Herbert

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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SUNDAY, JUNE 10, 1923

OPERATIC PROGRAMME

1. EUGEN ONEGIN — POLONAISE . . . . . Tchaikovsky
2. WILLIAM TELL — OVERTURE . . . . . Rossini
3. THAÏS, MEDITATION . . . . . Massenet
   (Solo Violin—JULIUS THEODOROWICZ)
4. SAMSON AND DELILAH — BACCHANALE . . . . . Saint-Saëns
5. MADAME BUTTERFLY — FANTASIA . . . . . Puccini

---

6. OTHELLO — TEMPEST SCENE . . . . . Verdi
7. *TRISTAN AND ISOLDE — PRELUDE AND LOVE-DEATH . . . . Wagner
8. CARMEN — FANTASIA . . . . . Bizet
9. CAVALLERIA RUSTICANA — INTERMEZZO . . . . . Mascagni
10. LA GIOCONDA — DANCE OF THE HOURS . . . . . Ponchielli

*The outward circumstances of his life, circumstances in part sought by Wagner, are plainly reflected in his love drama, "Tristan and Isolde." (First performed in Munich, June 10, 1865). Mathilde Wesendonck was his inspiration and confidante. To write the second act, in which the two lovers are utterly oblivious of the world at large, he went to Venice, rented a palace on the Grand Canal, and admitted no one. He was then an exile, and wrote bitterly of the "philistine" world of men, hostile to his artistic reform. The weird cries of the Gondoliers impressed him, and later became the shepherd's plaint of the third act, sung by the English horn. The opening of this act, which expresses more completely than any other music the mood of desolate solitude, was composed in the early spring, in an empty Swiss summer hotel. No acquaintance was within miles.

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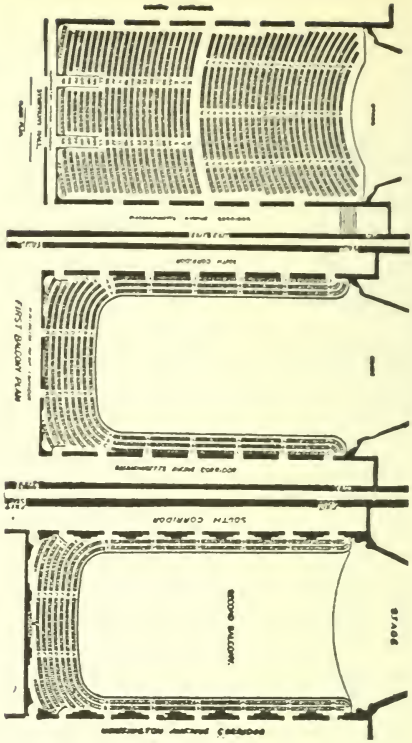

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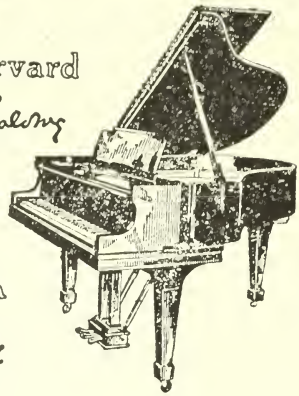

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WEDNESDAY, JUNE 6, 1923

NORWEGIAN NIGHT PROGRAMME

1. ENTRANCE OF THE BOYARDS . . . . . Halvorsen
2. OVERTURE to "Rienzi" . . . . . Wagner
3. WALTZ, "Tales from the Vienna Woods" . . . . . Strauss
4. FANTASIA, "Pagliacci" . . . . . Leoncavallo

---

5. *SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood — *b.* Aase's Death — *c.* In the Hall of the Mountain King
6. SAETERJENTENS SONDAG ("Solitude on the Mountain") . . . Ole Bull
7. VALSE TRISTE . . . . . Sibelius
8. CARNIVAL IN PARIS . . . . . Svendsen

---

9. "EKKO FRA NORDEN," Selection of Norwegian Airs . . Arranged by Wick
10. AVE MARIA . . . . . Schubert-Wilhelmj
    (Solo violin, harp, organ and strings)
11. PROCESSION OF BACCHUS . . . . . Delibes

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THURSDAY, JUNE 7, 1923

EUCLID LODGE NIGHT

PROGRAMME

1. CORONATION MARCH . . . . . Svendsen
2. OVERTURE to "William Tell" . . . . . Rossini
3. CARIBBEAN LEGEND . . . . . Sequeira
4. FANTASIA, "The Valkyrie" . . . . . Wagner

---

5. AFRO-AMERICAN FOLK-SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury Me in de Eas' " *b.* *"Musieu Bainjo"
   c. "Nobody Knows de Trouble I've Seen"
6. BARITONE SOLO, Iago's "Credo" from "Othello" . . . . . Verdi
   (ROBERTS LUNGER)
7. DUET FOR FLUTE AND CLARINET, "Tarantelle" . . . Saint-Saëns
   (Messrs. ARTHUR BROOKE and PAUL MIMART)
8. MARCHE SLAVE . . . . . Tchaikovsky

---

9. SELECTION "The Defender" (Conducted by the Composer) . . . . . Dennée
10. WALTZ, "Jolly Fellows" . . . . . Vollstedt
11. HUNGARIAN MARCH . . . . . Berlioz

MASON & HAMLIN PIANO USED

*This Creole song from Louisiana has been translated as follows: Look at that †darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!

† There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto."

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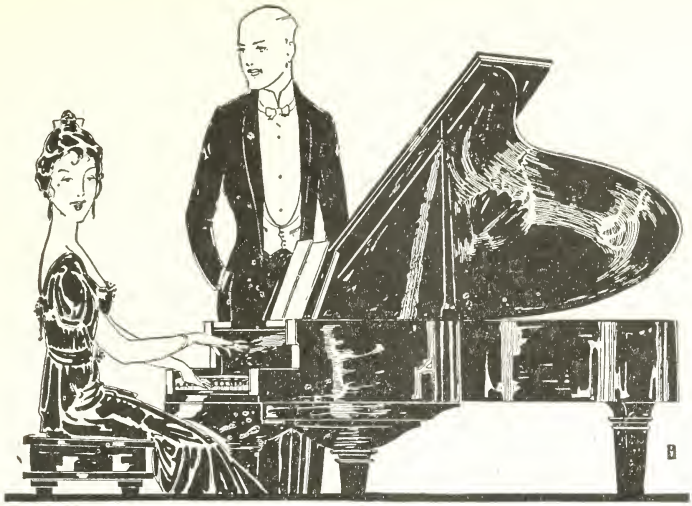

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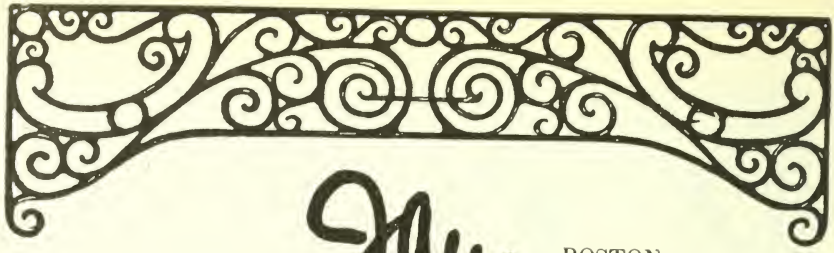

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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

FRIDAY, JUNE 8, 1923

PROGRAMME

1. OVERTURE to "Fra Diavolo" . . . . . Auber
2. WALTZES from "Der Rosenkawalier" . . . . . R. Strauss
3. MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
4. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

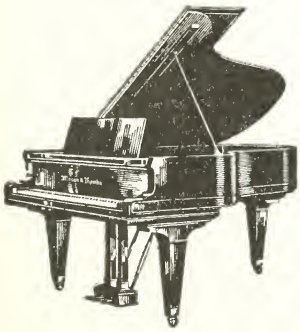
AULD LANG SYNE

5. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
6. SONG TO THE EVENING STAR from "Tannhäuser" . . . . . Wagner
   (Solo Violoncello — JOSEPH KELLER)
7. "A KISS IN THE DARK" from "Orange Blossoms" . . . . . Herbert
8. *RONDO CAPRICCIOSO . . . . . Mendelssohn-Jacchia

9. FANTASIA, "La Traviata" . . . . . Verdi
10. LARGO . . . . . Handel
    (Solo violin, organ, harp and strings)
11. MARCH, "Washington Post" . . . . . Sousa

*By composing his Cantata, "Inno a Rossini," Agide Jacchia won the first prize in the Conservatory of Pesaro, where he studied under Mascagni. Another work of his student days is the "Tarantelle" which, with the "Camellia Gavotte," is played at the Pops.

For the Pop Concerts, Mr. Jacchia has arranged a number of pieces for orchestra, such as the Volga Bargemen's Song, Dubinushka, "Eili, Eili," Afro-American folk songs, and piano works of Chopin, Schubert, Scarlatti, Van Westerhout and others.



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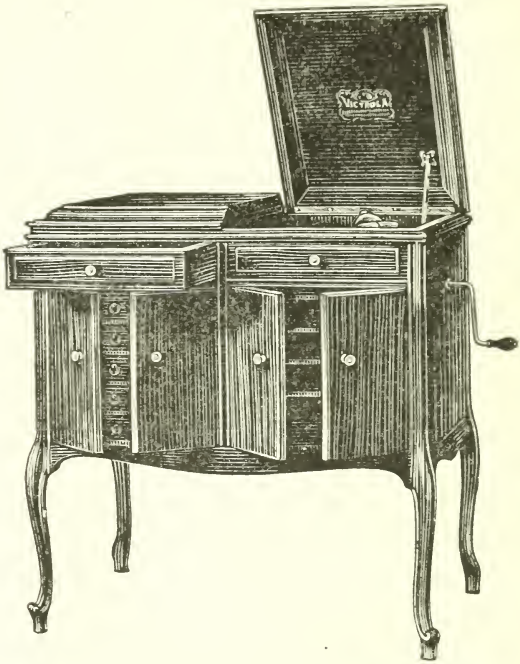

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SATURDAY, JUNE 9, 1923

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Waves of the Danube" . . . . . Ivanovici
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. *PRELUDE to "Lohengrin" . . . . . Wagner
6. GYPSY DANCE from "Henry VIII" . . . . . Saint-Saëns
7. BARCAROLLE from "The Tales of Hoffmann" . . . . . Offenbach
8. CORTÈGE from "Mlada" . . . . . Rimsky-Korsakov

---

9. SELECTION, "Il Trovatore" . . . . . Verdi
10. EN SOURDINE . . . . . Tellam
11. AMERICAN FANTASY . . . . . Herbert

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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Cherry Sundae	20			Pineapple Sundae	20

Fruit Cocktail with Nabiscos, 30 — Mammoth Spanish Almonds, 45

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Dr. Swett's Root Beer	bot.	15
Burkhardt's Special Brew	bot.	20
Budweiser	bot.	25
Scotch Brew	bot.	25
Hildick's Sweet Cider	pt. bot.	30

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Ward's Orange Crush	¼ bot.	15

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White Rock	¼ bot.	20
Pureoxia, Siphons of Seltzer or Carbonic		25

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Lemonade	20
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Theo Nett, Sparkling White	pt. bot.	$1.00

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Cream Pepps	25
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Fatimas	20

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SUNDAY, JUNE 10, 1923

OPERATIC PROGRAMME

1. EUGEN ONEGIN — POLONAISE . . . . . Tchaikovsky
2. WILLIAM TELL — OVERTURE . . . . . Rossini
3. THAÏS, MEDITATION . . . . . Massenet
   (Solo Violin—JULIUS THEODOROWICZ)
4. SAMSON AND DELILAH — BACCHANALE . . . . . Saint-Saëns
5. MADAME BUTTERFLY — FANTASIA . . . . . Puccini

---

6. OTHELLO — TEMPEST SCENE . . . . . Verdi
7. *TRISTAN AND ISOLDE — PRELUDE AND LOVE-DEATH . . . . Wagner
8. CARMEN — FANTASIA . . . . . Bizet
9. CAVALLERIA RUSTICANA — INTERMEZZO . . . . . Mascagni
10. LA GIOCONDA — DANCE OF THE HOURS . . . . . Ponchielli

*The outward circumstances of his life, circumstances in part sought by Wagner, are plainly reflected in his love drama, "Tristan and Isolde." (First performed in Munich, June 10, 1865). Mathilde Wesendonck was his inspiration and confidante. To write the second act, in which the two lovers are utterly oblivious of the world at large, he went to Venice, rented a palace on the Grand Canal, and admitted no one. He was then an exile, and wrote bitterly of the "philistine" world of men, hostile to his artistic reform. The weird cries of the Gondoliers impressed him, and later became the shepherd's plaint of the third act, sung by the English horn. The opening of this act, which expresses more completely than any other music the mood of desolate solitude, was composed in the early spring, in an empty Swiss summer hotel. No acquaintance was within miles.

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MONDAY, JUNE 11, 1923

TECHNOLOGY NIGHT

PROGRAMME

1. OVERTURE, "Morning, Noon and Night" . . . . . Suppé
2. WALTZ, "Miners' Lights" . . . . . Zeller
3. *FANTASIA, "A Masked Ball" . . . . . Verdi
4. "No Deceit Practiced" . . . . . by K. C. Kingsley, '23

---

5. RIDE OF THE VALKYRIES . . . . . Wagner
6. SONGS by Frank Gage '23
7. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
8. TECH SONGS. STEPHEN S. TOWNSEND, Leader

---

9. SELECTION, "The Sun Temple" (Tech Show, 1923)
10. WALTZ, "Pomone" . . . . . Waldteufel
11. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf-Ferrari

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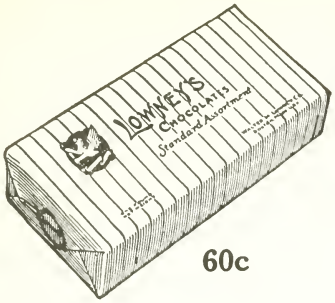

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TUESDAY, JUNE 12, 1923

BOSTON MASONIC CLUB NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Sigurd Jorsalfar" . . . . . Grieg
2. *OVERTURE to "The Magic Flute" . . . . . Mozart
3. WHISPERS OF LOVE . . . . . Andrè
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock Surmounted by a Bronze Warrior. Conclusion.
6. "NATIONAL LEAGUE OF MASONIC CLUBS MARCH" . . . . Harlow
7. OVERTURE to "The Flying Dutchman" . . . . . Wagner
8. BOSTON MASONIC CLUB MALE CHORUS
   WARREN W. ADAMS, Leader — Miss ANNA FARNSWORTH, Accompanist
   I. "Flag of our Country" . . . . . Grièbel
   II. "Beautiful City of Dreams" . . . . . Bishop
   III. "To Arms" . . . . . Maunder

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. WALTZ, "Roses from the South" . . . . . Strauss
11. MARCH, "Boston Commandery" . . . . . Carter

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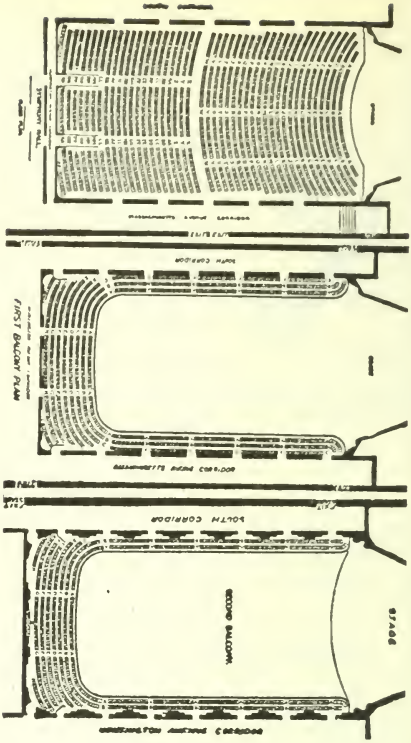

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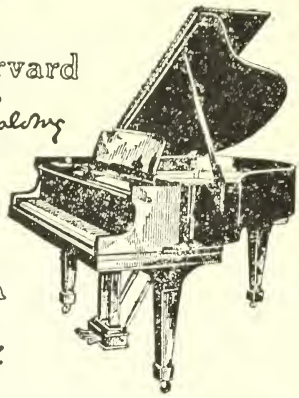

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FRIDAY, JUNE 8, 1923
ELIOT SCHOOL NIGHT
PROGRAMME

1. OVERTURE to "Fra Diavolo" . . . . . Auber
2. WALTZES from "Der Rosenkawalier" . . . . . R. Strauss
3. MARCH OF THE LITTLE LEAD SOLDIERS . . . . . Pierné
4. POLOVTSIAN DANCES from "Prince Igor" . . . . . Borodin

AULD LANG SYNE

5. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
6. SONG TO THE EVENING STAR from "Tannhäuser" . . . . . Wagner
   (Solo Violoncello — JOSEPH KELLER)
7. "A KISS IN THE DARK" from "Orange Blossoms" . . . . . Herbert
8. *RONDO CAPRICCIOSO . . . . . Mendelssohn-Jacchia

9. FANTASIA, "La Traviata" . . . . . Verdi
10. LARGO . . . . . Handel
    (Solo violin, organ, harp and strings)
11. MARCH, "Washington Post" . . . . . Sousa

*By composing his Cantata, "Inno a Rossini," Agide Jacchia won the first prize in the Conservatory of Pesaro, where he studied under Mascagni. Another work of his student days is the "Tarantelle" which, with the "Camellia Gavotte," is played at the Pops.

For the Pop Concerts, Mr Jacchia has arranged a number of pieces for orchestra, such as the Volga Bargemen's Song, Dubinushka, "Eili, Eili," Afro-American folk songs, and piano works of Chopin, Schubert, Scarlatti, Van Westerhout and others.

TECHNOLOGY NIGHT	**Monday, June 11**
BOSTON MASONIC CLUB NIGHT	**Tuesday, June 12**
SPECIAL PROGRAMME OF DANCE MUSIC	**Tuesday, June 19**
ANNUAL REQUEST NIGHT (See opposite page 16)	**Wednesday, June 27**

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JUNE 18 to SEPTEMBER 8, 1923

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SATURDAY, JUNE 9, 1923

PROGRAMME

1. MARCH, "Semper Fidelis" . . . . . Sousa
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Waves of the Danube" . . . . . Ivanovici
4. FANTASIA, "The Jewels of the Madonna" . . . . . Wolf-Ferrari

---

5. *PRELUDE to "Lohengrin" . . . . . Wagner
6. GYPSY DANCE from "Henry VIII" . . . . . Saint-Saëns
7. BARCAROLLE from "The Tales of Hoffmann" . . . . . Offenbach
8. CORTÈGE from "Mlada" . . . . . Rimsky-Korsakov

---

9. SELECTION, "Il Trovatore" . . . . . Verdi
10. EN SOURDINE . . . . . Tellam
11. AMERICAN FANTASY . . . . . Herbert

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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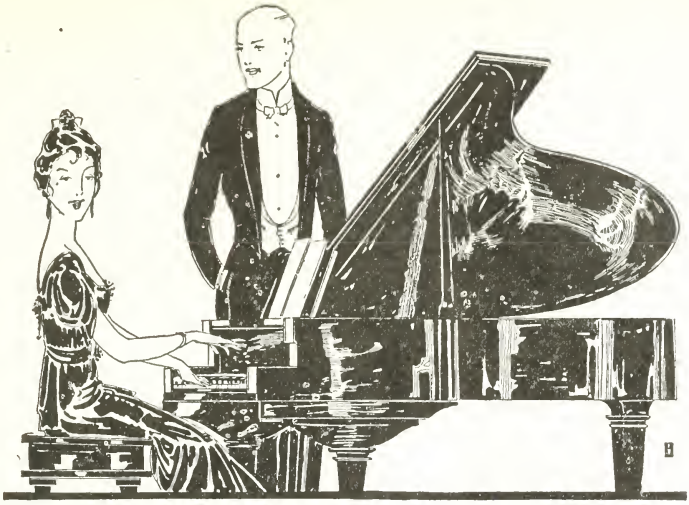

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SUNDAY, JUNE 10, 1923

OPERATIC PROGRAMME

1. EUGEN ONEGIN — POLONAISE . . . . . Tchaikovsky
2. WILLIAM TELL — OVERTURE . . . . . Rossini
3. THAÏS, MEDITATION . . . . . Massenet
   (Solo Violin—JULIUS THEODOROWICZ)
4. SAMSON AND DELILAH — BACCHANALE . . . . Saint-Saëns
5. MADAME BUTTERFLY — FANTASIA . . . . . Puccini

---

6. OTHELLO — TEMPEST SCENE . . . . . Verdi
7. *TRISTAN AND ISOLDE — PRELUDE AND LOVE-DEATH . . . . Wagner
8. CARMEN — FANTASIA . . . . . Bizet
9. CAVALLERIA RUSTICANA — INTERMEZZO . . . . . Mascagni
10. LA GIOCONDA — DANCE OF THE HOURS . . . . . Ponchielli

*The outward circumstances of his life, circumstances in part sought by Wagner, are plainly reflected in his love drama, "Tristan and Isolde." (First performed in Munich, June 10, 1865). Mathilde Wesendonck was his inspiration and confidante. To write the second act, in which the two lovers are utterly oblivious of the world at large, he went to Venice, rented a palace on the Grand Canal, and admitted no one. He was then an exile, and wrote bitterly of the "philistine" world of men, hostile to his artistic reform. The weird cries of the Gondoliers impressed him, and later became the shepherd's plaint of the third act, sung by the English horn. The opening of this act, which expresses more completely than any other music the mood of desolate solitude, was composed in the early spring, in an empty Swiss summer hotel. No acquaintance was within miles.

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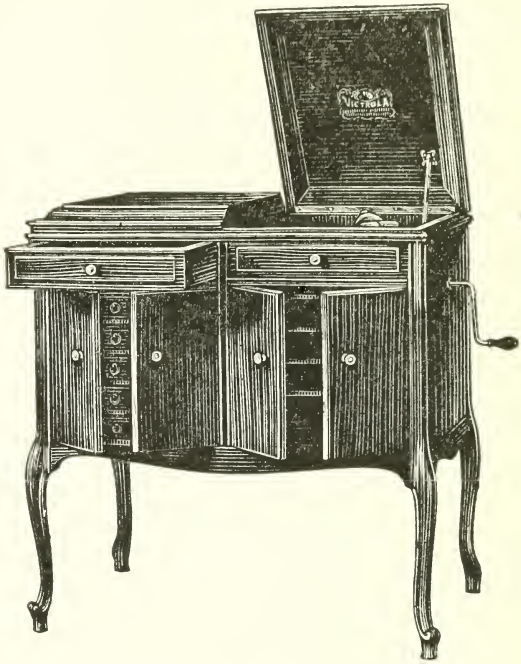

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MONDAY, JUNE 11, 1923

TECHNOLOGY NIGHT

PROGRAMME

1. OVERTURE, "Morning, Noon and Night" . . . . . Suppé
2. WALTZ, "Miners' Lights" . . . . . Zeller
3. *FANTASIA, "The Masked Ball" . . . . . Verdi
4. "No Deceit Practiced" . . . . . By K. C. Kingsley, '23

---

5. RIDE OF THE VALKYRIES . . . . . Wagner
6. SONGS by Frank D. Gage, '23
7. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
8. TECH SONGS. STEPHEN S. TOWNSEND, Leader

---

9. SELECTION, "The Sun Temple"
   (Tech Show, 1923)
   FRANK D. GAGE, '23; HERBERT G. RIPLEY, Jr., *Sp.*; JAMES A. PENNYPACKER, '23; JORGE A. ROIG, '24; GAVIN WATSON, '24
10. WALTZ, "Pomone" . . . . . Waldteufel
11. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf-Ferrari

*See footnote, page 13

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TUESDAY, JUNE 12, 1923

NATIONAL LEAGUE OF MASONIC CLUBS NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Sigurd Jorsalfar" . . . . . Grieg
2. *OVERTURE to "The Magic Flute" . . . . . Mozart
3. WHISPERS OF LOVE . . . . . Andrè
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock Surmounted by a Bronze Warrior. Conclusion.
6. "NATIONAL LEAGUE OF MASONIC CLUBS MARCH" . . . . Harlow
7. OVERTURE to "The Flying Dutchman" . . . . . Wagner
8. BOSTON MASONIC CLUB MALE CHORUS
   WARREN W. ADAMS, Leader — Miss ANNA FARNSWORTH, Accompanist
   I. "Flag of our Country" . . . . . Grièbel
   II. "Beautiful City of Dreams" . . . . . Bishop
   III. "To Arms" . . . . . Maunder

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. WALTZ, "Roses from the South" . . . . . Strauss
11. MARCH, "Boston Commandery" . . . . . Carter

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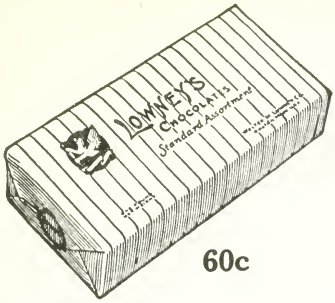

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WEDNESDAY, JUNE 13, 1923

PROGRAMME

1. *OVERTURE to "The Sicilian Vespers" . . . . . Verdi
2. WALTZ, "Vienna Bonbons" . . . . . Strauss
3. DEEP RIVER . . . . . Burleigh-Jacchia
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. PRELUDE AND SICILIANA, "Cavalleria Rusticana" . . . . . Mascagni
6. TURKISH PATROL . . . . . Michaelis
7. SEXTETTE from "Lucia di Lammermoor". . . . . Donizetti
8. WOTAN'S FAREWELL AND MAGIC FIRE SCENE, "The Valkyrie" Wagner

---

9. "THE SHAMROCK," Selection of Irish Airs . . . . . Myddleton
10. PANAMERICANA . . . . . Herbert
11. BACCHANALE, "Philemon and Baucis" . . . . . Gounod

*Verdi wrote "Les Vêpres Siciliennes" for Paris, where it was produced on June 13, 1855. The Austrian police in Italy frowned upon the rebellious subject of a Sicilian uprising, and forced it to be changed to "Giovanna di Guzman." This was not Verdi's only encounter with oppressive officialdom. He stood for a long while against the censorship of "A Masked Ball," which was originally called "Gustavus III," and alluded to Napoleon III. Naples, taking up his cause, resounded with the cryptic slogan of "Viva VERDI" ("**V**ittorio **E**mmanuele **R**e **D**'**I**talia"). Verdi finally made peace by changing the scene to the most remote place he could think of. So the character of "Gustavus III" became "Richard, Governor of Boston, U.S.A."

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THURSDAY, JUNE 14, 1923

TUFTS NIGHT

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. FANTASIA, "Aïda" . . . . . Verdi
4. SONGS: *a.* "Tuftonia's Day" . . . . . Hayes '16
   b. "Forward Tufts!" . . . . . Lewis '87
   c. "Brown and Blue Forever" . . . . . Morrison '16

---

5. FINALE, Fourth Symphony . . . . . Tchaikovsky
6. AASE'S DEATH from "Peer Gynt" . . . . . Grieg
7. RHAPSODY, "España" . . . . . Chabrier
8. SONGS: *a.* "Spell it Out" . . . . . Williams '19
   b. "Win for the Brown and Blue" . . . . . Savage '09
   c. "Dear Alma Mater" . . . . . Lewis '87

---

9. MEDLEY–FANTASY on Tufts Airs . . . . . Morton '11
10. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. INTRODUCTION to Act III "Lohengrin" . . . . . Wagner

College music conducted by Professor L. R. Lewis '87

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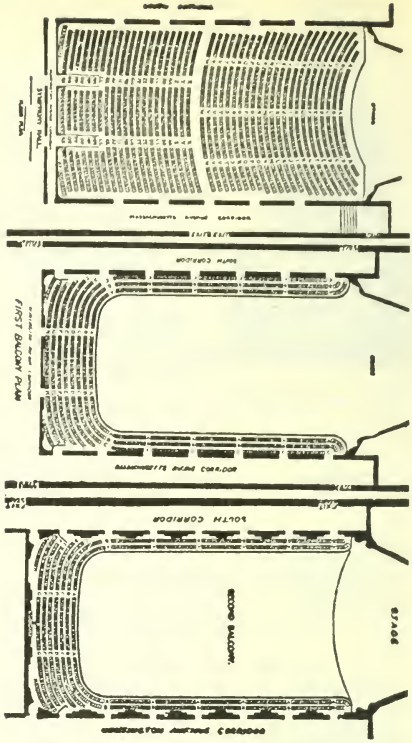

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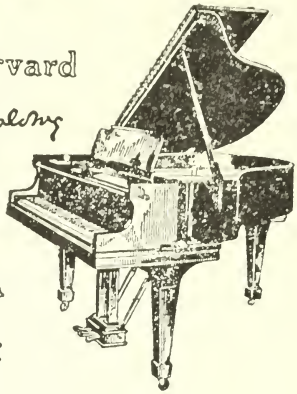
History of Music

Yale

Arthur Paul Conley

Professor of Music



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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

Boston, Monday, June 11, 1923 Orchestra of Symphony Players AGIDE JACCHIA, Conductor **No. 15**

W. H. BRENNAN, Mgr. **G. E. JUDD, Asst. Mgr.** **A. M. WIGGIN, Treas.**

MONDAY, JUNE 11, 1923

TECHNOLOGY NIGHT

PROGRAMME

1. OVERTURE, "Morning, Noon and Night" . . . . . Suppé
2. WALTZ, "Miners' Lights" . . . . . Zeller
3. *FANTASIA, "The Masked Ball" . . . . . Verdi
4. "No Deceit Practiced" . . . . . By K. C. Kingsley, '23

---

5. RIDE OF THE VALKYRIES . . . . . Wagner
6. SONGS by Frank D. Gage, '23
7. SECOND HUNGARIAN RHAPSODY . . . . . Liszt
8. TECH SONGS { *a.* 1923 Prize Song. STEPHEN S. TOWNSEND, Leader; *b.* M. I. T. Songs. S. HAZARD, '23, Leader

---

9. SELECTION, "The Sun Temple"
   (Tech Show, 1923)
   FRANK D. GAGE, '23; HERBERT G. RIPLEY, Jr., *Sp.*; JAMES A. PENNYPACKER, '23; JORGE A. ROIG, '24; GAVIN WATSON, '24
10. WALTZ, "Pomone" . . . . . Waldteufel
11. DANCE OF THE CAMORRISTS, "The Jewels of the Madonna" . Wolf-Ferrari

*See footnote, page 5

MASON & HAMLIN PIANOFORTE

DARTMOUTH NIGHT . . . . . **Wednesday, June 13**
TUFTS NIGHT . . . . . **Thursday, June 14**
SPECIAL PROGRAMME OF DANCE MUSIC . . . . . **Tuesday, June 19**
ANNUAL REQUEST NIGHT (See opposite page 16) . . . . **Wednesday, June 27**
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TUESDAY, JUNE 12, 1923

NATIONAL LEAGUE OF MASONIC CLUBS NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Sigurd Jorsalfar" . . . . . Grieg
2. *OVERTURE to "The Magic Flute" . . . . . Mozart
3. WHISPERS OF LOVE . . . . . Andrè
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

---

5. FINALE, "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock Surmounted by a Bronze Warrior. Conclusion.
6. "NATIONAL LEAGUE OF MASONIC CLUBS MARCH" . . . . Harlow
   Conducted by the Composer
7. OVERTURE to "The Flying Dutchman" . . . . . Wagner
8. BOSTON MASONIC CLUB MALE CHORUS
   WARREN W. ADAMS, Leader — Miss ANNA FARNSWORTH, Accompanist
   I. "Flag of our Country" . . . . . Griebel
   II. "Beautiful City of Dreams" . . . . . Bishop
   III. "To Arms" . . . . . Maunder

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. WALTZ, "Roses from the South" . . . . . Strauss
11. MARCH, "Boston Commandery" . . . . . Carter

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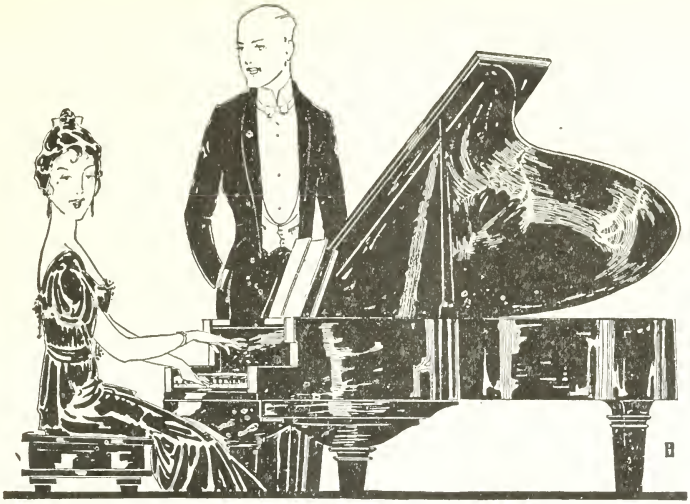

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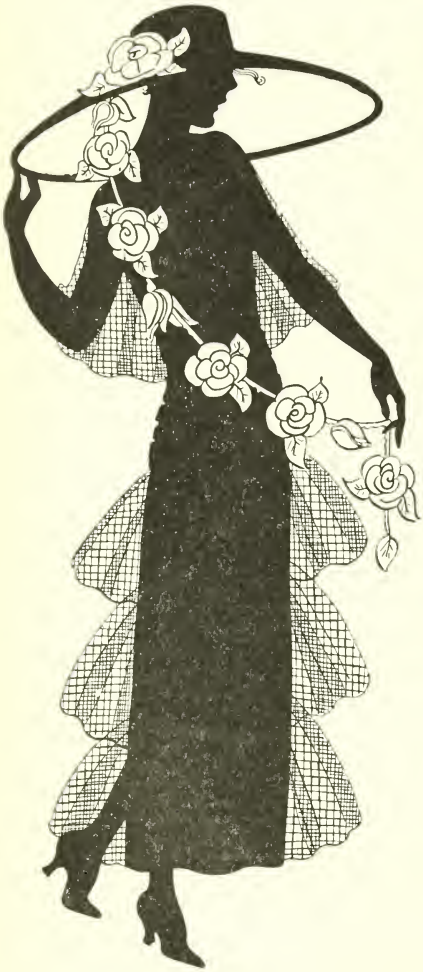

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WEDNESDAY, JUNE 13, 1923

DARTMOUTH NIGHT
PROGRAMME

1. *OVERTURE to "The Sicilian Vespers" . . . . . Verdi
2. WALTZ, "Vienna Bonbons" . . . . . Strauss
3. DEEP RIVER . . . . . Burleigh-Jacchia
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. PRELUDE AND SICILIANA, "Cavalleria Rusticana" . . . . Mascagni
6. TURKISH PATROL . . . . . Michaelis
7. SEXTETTE from "Lucia di Lammermoor". . . . . Donizetti
8. WOTAN'S FAREWELL AND MAGIC FIRE SCENE, "The Valkyrie" Wagner

---

STEIN SONG

9. "THE SHAMROCK," Selection of Irish Airs . . . . . Myddleton
10. PANAMERICANA . . . . . Herbert
11. FIFTH HUNGARIAN DANCE . . . . . Brahms

THE DARTMOUTH SONG

*Verdi wrote "Les Vêpres Siciliennes" for Paris, where it was produced on June 13, 1855. The Austrian police in Italy frowned upon the rebellious subject of a Sicilian uprising, and forced it to be changed to "Giovanna di Guzman." This was not Verdi's only encounter with oppressive officialdom. He stood for a long while against the censorship of "A Masked Ball," which was originally called "Gustavus III," and alluded to Napoleon III. Naples, taking up his cause, resounded with the cryptic slogan of "Viva VERDI" ("**V**ittorio **E**mmanuele **R**e **D**'**I**talia"). Verdi finally made peace by changing the scene to the most remote place he could think of. So the character of "Gustavus III" became "Richard, Governor of Boston, U.S.A."

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HEART'S CALL, THE	High, in E*b*; Med., in C	.50
HONEY CHILE	High, in G; Low, in E*b*	.50
IN THE HOMELAND FAR AWAY	High, in F; Med., in D*b*	.50
LOVE	High, in G; Med., in F; Low, in E*b*	.50
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PERFECT LOVE, A	High, in A; Med., in F	.50
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SO WENT MY DREAM	High, in E*b*; Med., in C	.40
WHERE THE HEATHER YE LOVE IS GROWN	High, in F; Med., in D	.50

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THURSDAY, JUNE 14, 1923

TUFTS NIGHT

PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. FANTASIA, "Aïda" . . . . . Verdi
4. SONGS: *a.* "Tuftonia's Day" . . . . . Hayes, '16
   b. "Forward Tufts!" . . . . . Lewis, '87
   c. "Brown and Blue Forever" . . . . . Morrison, '16

---

5. FINALE, Fourth Symphony . . . . . Tchaikovsky
6. AASE'S DEATH from "Peer Gynt" . . . . . Grieg
7. RHAPSODY, "España" . . . . . Chabrier
8. SONGS: *a.* "Spell it Out" . . . . . Williams, '19
   b. "Win for the Brown and Blue" . . . . . Savage, '09
   c. "Dear Alma Mater" . . . . . Lewis, '87

---

9. MEDLEY–FANTASY on Tufts Airs . . . . . Morton, '11
10. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. INTRODUCTION to Act III "Lohengrin" . . . . . Wagner

College music conducted by Professor L. R. Lewis, '87

*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abondon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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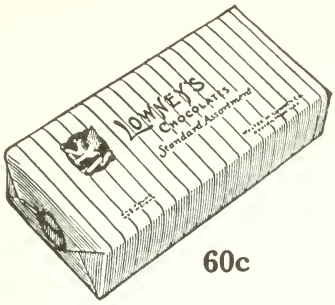

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FRIDAY, JUNE 15, 1923

PROGRAMME

1. PROLOGUE to "Pagliacci" . . . . . Leoncavallo
2. WALTZ, "Dream of Love" . . . . . Fahrbach
3. "DEVOTION" . . . . . Herbert
4. FANTASIA, "Manon" . . . . . Massenet

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. BERCEUSE . . . . . Johns
7. OVERTURE to "The Bat" . . . . . Strauss
8. BENTLEY SCHOOL SONGS:
   - *a.* Bentley Men Are We
   - *b.* Vacation Days
   - *c.* The Song of the Dumb-bells
   - *d.* That Dear Old Bentley Name

---

9. AMERICAN MILITARY FANTASY . . . . . Rollinson
10. WALTZ, Spanish Serenade . . . . . Metra
11. SEVENTH SLAVONIC DANCE, Op. 72 . . . . . Dvořák

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Budweiser

SATURDAY, JUNE 16, 1923

PROGRAMME

1. OVERTURE to "Raymond" . . . . . Thomas
2. WALTZ, "Du und Du," from "The Bat" . . . . . Strauss
3. RÊVE ANGELIQUE . . . . . Rubinstein
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. BALLET MUSIC from "Platée" and "Fêtes d'Hébé" . . . . Rameau-Mottl
   a. Minuet *b.* Tambourin
6. HARP SOLO: Springtime . . . . . Holy
   ALFRED HOLY
7. CORTÈGE . . . . . Dunham
8. *OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Thaïs" . . . . . Massenet
10. "KALINKA" . . . . . Arranged by Agide Jacchia
    (Russian Folk Song)
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvelous Bacchanale, introducing the first act is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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MONDAY, JUNE 18, 1923

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Der Freischütz" . . . . . Weber
3. LARGO . . . . . Handel
   (Organ — JOHN P. MARSHALL)
4. FANTASIA, "Faust" . . . . . Gounod

---

5. FINLANDIA . . . . . Sibelius
6. FLUTE SOLO: Hungarian Fantasy . . . . . Doppler
   (ARTHUR BROOKE)
7. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
8. COLLEGE SONGS
   a. Alma Mater . . . . . Esther Nazarian
   b. Clarissima . . . . . Patterson, '12

---

9. FANTASIA, "La Bohême" . . . . . Puccini
10. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
11. STARS AND STRIPES FOREVER . . . . . Sousa

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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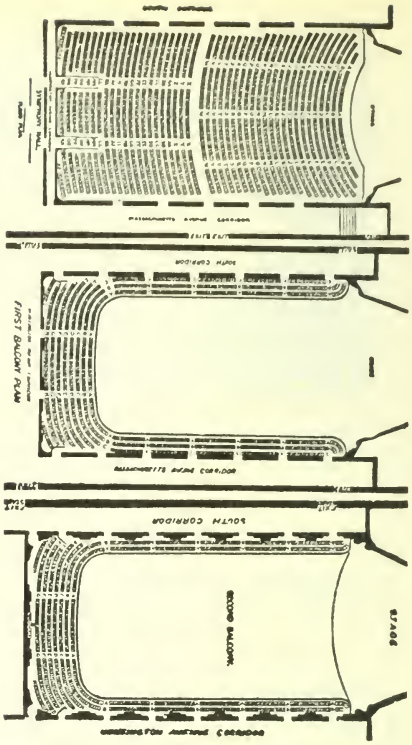

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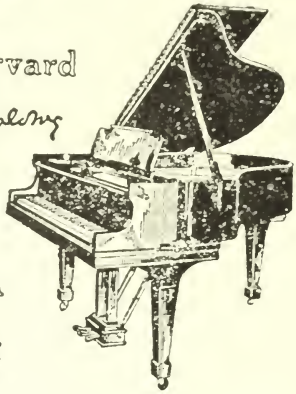

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WEDNESDAY, JUNE 13, 1923
DARTMOUTH NIGHT
PROGRAMME

1. *OVERTURE to "The Sicilian Vespers" . . . . . Verdi
2. WALTZ, "Vienna Bonbons" . . . . . Strauss
3. DEEP RIVER . . . . . Burleigh-Jacchia
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. PRELUDE AND SICILIANA, "Cavalleria Rusticana" . . . . . Mascagni
   (Solo Horn, MAX HESS)
6. TURKISH PATROL . . . . . Michaelis
7. SEXTETTE from "Lucia di Lammermoor" . . . . . Donizetti
8. WOTAN'S FAREWELL AND MAGIC FIRE SCENE, "The Valkyrie" Wagner

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11. FIFTH HUNGARIAN DANCE . . . . . Brahms

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*Verdi wrote "Les Vêpres Siciliennes" for Paris, where it was produced on June 13, 1855. The Austrian police in Italy frowned upon the rebellious subject of a Sicilian uprising, and forced it to be changed to "Giovanna di Guzman." This was not Verdi's only encounter with oppressive officialdom. He stood for a long while against the censorship of "A Masked Ball," which was originally called "Gustavus III," and alluded to Napoleon III. Naples, taking up his cause, resounded with the cryptic slogan of "Viva VERDI" ("**V**ittorio **E**mmanuele **R**e **D'I**talia"). Verdi finally made peace by changing the scene to the most remote place he could think of. So the character of "Gustavus III" became "Richard, Governor of Boston, U.S.A."

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THURSDAY, JUNE 14, 1923

TUFTS NIGHT PROGRAMME

1. STARS AND STRIPES FOREVER . . . . . Sousa
2. OVERTURE to "Poet and Peasant" . . . . . Suppé
3. FANTASIA, "Aïda" . . . . . Verdi
4. SONGS: *a.* "Tuftonia's Day" . . . . . Hayes, '16
   b. "Forward Tufts!" . . . . . Lewis, '87
   c. "Brown and Blue Forever" (new) . . . . . Morison, '16

---

5. FINALE, Fourth Symphony . . . . . Tchaikovsky
6. AASE'S DEATH from "Peer Gynt" . . . . . Grieg
7. RHAPSODY, "España" . . . . . Chabrier
8. SONGS: *a.* "Spell it Out" . . . . . Williams, '19
   b. "Win for the Brown and Blue" . . . . . Savage, '09
   c. "Dear Alma Mater" . . . . . Lewis, '87

---

9. MEDLEY–FANTASIA on Tufts Airs . . . . . Morton, '11
10. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. INTRODUCTION to Act III "Lohengrin" . . . . . Wagner

College music conducted by Professor L. R. Lewis, '87

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*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abondon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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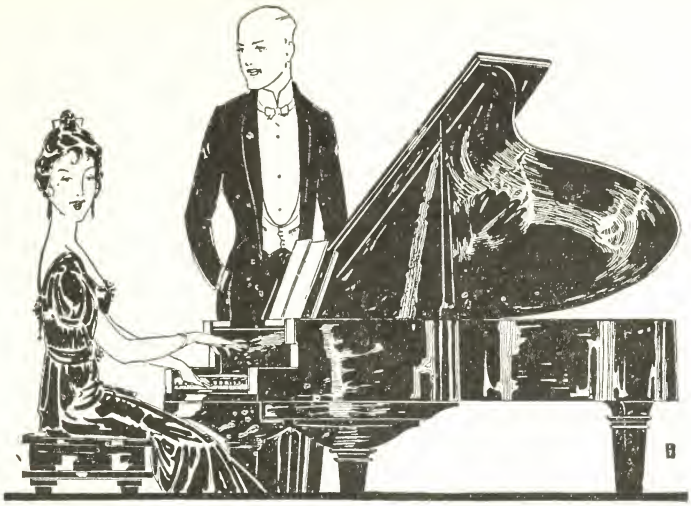

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FRIDAY, JUNE 15, 1923

BENTLEY SCHOOL NIGHT

PROGRAMME

1. PROLOGUE to "Pagliacci" . . . . . Leoncavallo
2. WALTZ, "Dream of Love" . . . . . Fahrbach
3. "DEVOTION" . . . . . Herbert
4. FANTASIA, "Manon" . . . . . Massenet

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. BERCEUSE . . . . . Johns
7. OVERTURE to "The Bat" . . . . . Strauss
8. BENTLEY SCHOOL SONGS:
   - *a.* Bentley Men Are We
   - *b.* Vacation Days
   - *c.* The Song of the Dumb-bells
   - *d.* That Dear Old Bentley Name

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9. AMERICAN MILITARY FANTASY . . . . . Rollinson
10. WALTZ, Spanish Serenade . . . . . Metra
11. SEVENTH SLAVONIC DANCE, Op. 72 . . . . . Dvořák

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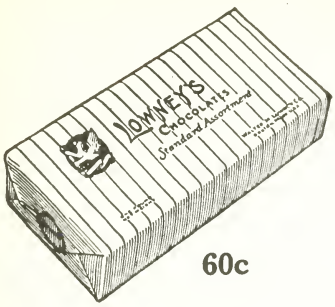

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SATURDAY, JUNE 16, 1923

PROGRAMME

1. OVERTURE to "Raymond" . . . . . Thomas
2. WALTZ, "Du und Du," from "The Bat" . . . . . Strauss
3. RÊVE ANGELIQUE . . . . . Rubinstein
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. BALLET MUSIC from "Platée" and "Fêtes d'Hébé" . . . Rameau-Mottl
   a. Minuet *b.* Tambourin
6. HARP SOLO: Springtime . . . . . Holy
   ALFRED HOLY
7. CORTÈGE . . . . . Dunham
8. *OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Thaïs" . . . . . Massenet
10. "KALINKA" . . . . . Arranged by Agide Jacchia
    (Russian Folk Song)
11. PROCESSION OF THE SARDAR . . . . . Ippolitov–Ivanov

*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvelous Bacchanale, introducing the first act is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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MONDAY, JUNE 18, 1923

BOSTON UNIVERSITY NIGHT

PROGRAMME

1. TRIUMPHAL MARCH from "Aïda" . . . . . Verdi
2. OVERTURE to "Der Freischütz" . . . . . Weber
3. LARGO . . . . . Handel
   (Organ — JOHN P. MARSHALL)
4. FANTASIA, "Faust" . . . . . Gounod

---

5. FINLANDIA . . . . . Sibelius
6. FLUTE SOLO: Hungarian Fantasy . . . . . Doppler
   (ARTHUR BROOKE)
7. *OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
8. COLLEGE SONGS
   a. Alma Mater . . . . . Esther Nazarian
   b. Clarissima . . . . . Patterson, '12

---

9. FANTASIA, "La Bohême" . . . . . Puccini
10. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
11. STARS AND STRIPES FOREVER . . . . . Sousa

* This overture was written for the dedication of the Church of the Redeemer in Moscow in 1881. It celebrates the famous year "when the might of Napoleon was shaken at Borodino and consumed in the flames of Moscow." The overture was to be performed in the public square before the church by a colossal orchestra, church bells were to be used, and big drums were to be replaced by cannon. As the music progresses fragments of the Marseillaise are heard vying with the Russian Hymn of Lvoff, which finally triumphs.

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A PROGRAMME OF DANCE MUSIC

1. INVITATION TO THE DANCE . . . . . Weber-Berlioz
2. ARAGONAISE from "The Cid" . . . . . Massenet
3. TARANTELLE . . . . . Jacchia
4. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

5. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Dance of the Sugar Fairy
   c. Trépak
6. HABANERA . . . . . Chabrier
7. MINUET from "The Damnation of Faust" . . . . . Berlioz
8. *DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. POLONAISE MILITAIRE . . . . . Chopin
10. CONTRA DANCES (American)
    "Soldier's Joy"—"The Devil's Dream"—"Arkansas Traveller"
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

*This ballet traverses the hours of a day. The suggestion of the music is carried out by successive groups of dancers with veils of varying shades. First comes roseate dawn with diaphanous music for the high strings and wood wind. A chord for the full orchestra ushers in the hour of broad daylight. The hours of midday are described by strings and bells. Then come the twilight hours with delicate passages for the wood wind and strings pizzicato. Harp arpeggios introduce nightfall and a soft languorous 'cello melody, while a bell strikes at intervals. There is a spirited close.

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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

WEDNESDAY, JUNE 20, 1923

PROGRAMME

1. OVERTURE to "Pique Dame" . . . . . Suppé
2. WALTZ, "España" . . . . . Waldteufel
3. HUMORESQUE . . . . . Dvořák
4. *FANTASIA, "Lohengrin" . . . . . Wagner

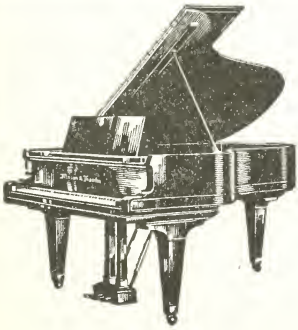
---

5. OVERTURE, "Jeanne d'Arc" . . . . . Converse
6. PRELUDE . . . . . Rachmaninov
7. INTERMEZZO . . . . . Atherton
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

6. BALLET SUITE from "Henry VIII" . . . . . Saint-Saëns
   a. Gypsy Dance *b.* Jigand Finale
10. NARCISSUS . . . . . Nevin
11. MARCH, "Queen of Sheba" . . . . . Gounod

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."



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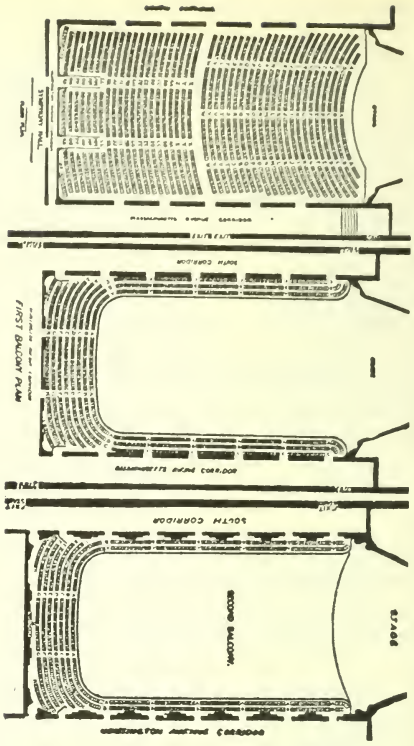

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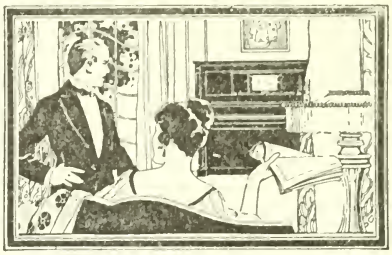

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FRIDAY, JUNE 15, 1923
BENTLEY SCHOOL NIGHT
PROGRAMME

1. PROLOGUE to "Pagliacci" . . . . . Leoncavallo
2. WALTZ, "Dream of Love" . . . . . Fahrbach
3. "DEVOTION" . . . . . Herbert
4. FANTASIA, "Manon" . . . . . Massenet

---

5. MARCHE SLAVE . . . . . Tchaikovsky
6. "EILI, EILI" . . . . . Arranged by Agide Jacchia
   (Solo trumpet, GEORGES MAGER)
7. OVERTURE to "The Bat" . . . . . Strauss
8. BENTLEY SCHOOL SONGS:
   a. Bentley Men Are We — *c.* The Song of the Dumb-bells
   b. Vacation Days — *d.* That Dear Old Bentley Name

---

9. AMERICAN MILITARY FANTASY . . . . . Rollinson
10. WALTZ, Spanish Serenade . . . . . Metra
11. SEVENTH SLAVONIC DANCE, Op. 72 . . . . . Dvořák

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SPECIAL PROGRAMME OF DANCE MUSIC . . . . . **Tuesday, June 19**
LAST SUNDAY CONCERT (Russian-Tchaikovsky Programme) . . **Sunday, June 24**
ANNUAL REQUEST NIGHT (See opposite page 16) . . . . . **Wednesday, June 27**
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SATURDAY, JUNE 16, 1923

PROGRAMME

1. OVERTURE to "Raymond" . . . . . Thomas
2. WALTZ, "Du und Du," from "The Bat" . . . . . Strauss
3. RÊVE ANGELIQUE . . . . . Rubinstein
4. FANTASIA, "Tosca" . . . . . Puccini

---

5. BALLET MUSIC from "Platée" and "Fêtes d'Hébé" . . . Rameau-Mottl
   a. Minuet *b.* Tambourin
6. HARP SOLO: Springtime . . . . . Holy
   ALFRED HOLY
7. CORTÈGE . . . . . Dunham
8. *OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. SELECTION, "Thaïs" . . . . . Massenet
10. "KALINKA" . . . . . Arranged by Agide Jacchia
    (Russian Folk Song)
11. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov

*An opera in Paris in 1861 was inconceivable without a ballet. Accordingly, when the Princess Metternich prevailed upon Napoleon III to order the first Parisian production of "Tannhäuser" in that year, sparing no expense, Wagner had no choice but to write a ballet into his score. The marvelous Bacchanale, introducing the first act is the result. Wagner wanted the dance as sensual as the subject and the music, but propriety forbade. There are several heated accounts about the famous performance, at which the "Jockey Club" incited a riot and drove "Tannhäuser" from the stage of Paris.

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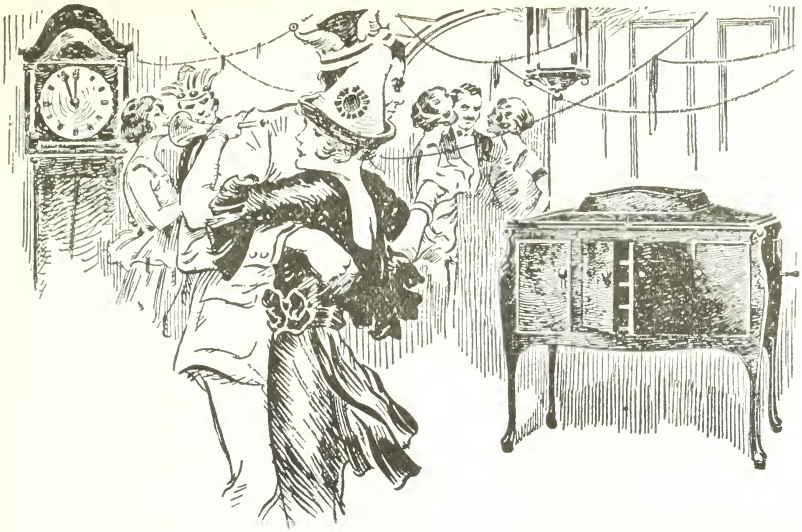

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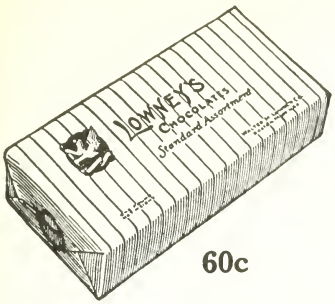

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MONDAY, JUNE 18, 1923

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5. FINLANDIA . . . . . Sibelius
6. FLUTE SOLO: Hungarian Fantasy . . . . . Doppler
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7. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
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10. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
11. STARS AND STRIPES FOREVER . . . . . Sousa

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*From its first performance (Berlin, June 18, 1821) "Der Freischütz" was immensely popular. The spirit of German folk song and dance pervades the score, while the plot is in accord with the countless legends of romance and magic then current. The overture has many measures that recur in the opera itself. The introductory horn quartet is followed by the soft and mysterious music of the Satanic Samiel, under whose charm the bullets are forged. Then comes the main body of the overture, in which are mingled the themes of Max and Agathe, the hunter and his betrothed.

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    "Soldier's Joy" —"The Devil's Dream"— "Arkansas Traveller"
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

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WEDNESDAY, JUNE 20, 1923

PROGRAMME

1. OVERTURE to "Pique Dame" . . . . . Suppé
2. WALTZ, "España" . . . . . Waldteufel
3. HUMORESQUE . . . . . Dvořák
4. *FANTASIA, "Lohengrin" . . . . . Wagner

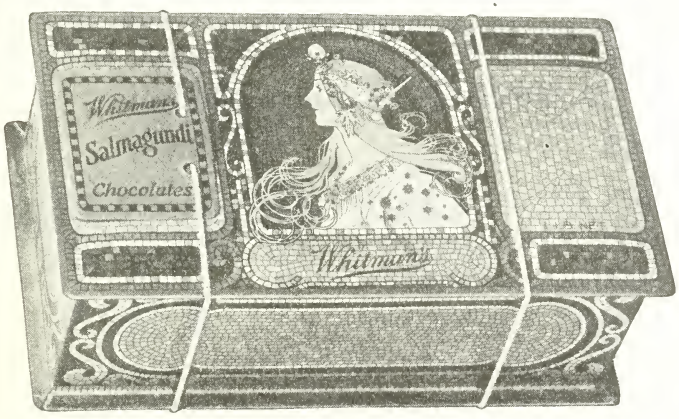
---

5. OVERTURE, "Jeanne d'Arc" . . . . . Converse
6. PRELUDE . . . . . Rachmaninov
7. INTERMEZZO . . . . . Atherton
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

6. BALLET SUITE from "Henry VIII" . . . . . Saint-Saëns
   a. Gypsy Dance *b.* Jigand Finale
10. NARCISSUS . . . . . Nevin
11. MARCH, "Queen of Sheba" . . . . . Gounod

*When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."



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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

THURSDAY, JUNE 21, 1923

PROGRAMME

1. OVERTURE to "Zampa" . . . . . Herold
2. WALTZ, "Morning Journals" . . . . . Strauss
3. AVE MARIA . . . . . Schubert-Wilhelmj
   (Solo violin, organ, strings and harp)
4. FANTASIA, "Manon Lescaut" . . . . . Puccini

---

5. SCÈNES ALSACIENNES . . . . . Massenet
   a. Sunday Morning *b.* Sunday Evening
6. LARGO . . . . . Handel
7. EN BADINANT . . . . . d'Ambrosio
8. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

---

9. FANTASIA, "The Tales of Hoffmann" . . . . . Offenbach
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. POMP AND CIRCUMSTANCE . . . . . Elgar

*First performed June 21, 1868. The sequence of themes in the Prelude makes it almost a condensation of the music drama itself. The first bars reveal the march of the pedantic Mastersingers of medieval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, which is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner A little later a scherzo-like episode, in which the wood wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then Wagner accomplishes the incredible by stating the march, the Prize Song, and the guild theme simultaneously in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game—for this feat of counterpoint is scarcely equaled.

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FRIDAY, JUNE 22, 1923

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Aase's Death
   c. In the Hall of the Mountain King
6. *LARGO . . . . . Handel
   (Solo violin, harp, strings and organ)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. TARANTELLE . . . . . Jacchia
11. STARS AND STRIPES FOREVER . . . . . Sousa

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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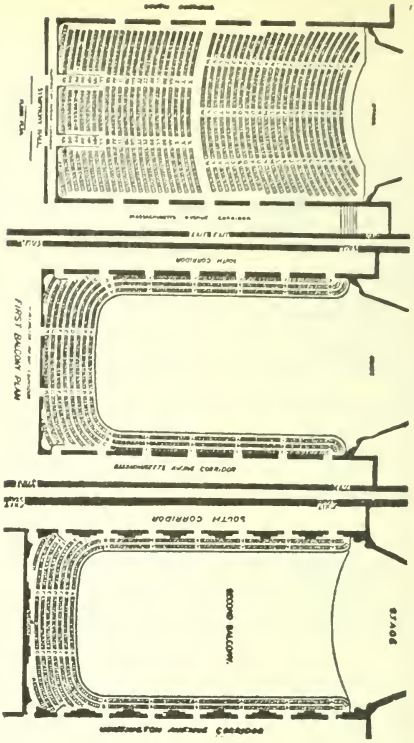

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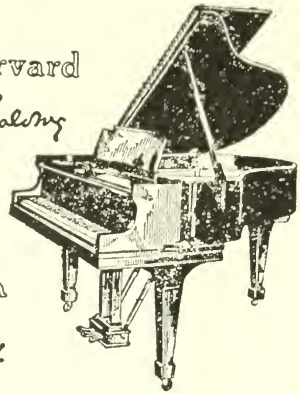

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TUESDAY, JUNE 19, 1923

A PROGRAMME OF DANCE MUSIC

1. INVITATION TO THE DANCE . . . . . Weber-Berlioz
2. ARAGONAISE from "The Cid" . . . . . Massenet
3. TARANTELLE . . . . . Jacchia
4. BACCHANALE from "Samson and Delilah" . . . . . Saint-Saëns

---

5. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Chinese Dance *b.* Dance of the Sugar Fairy
   c. Trépak
6. HABANERA . . . . . Chabrier
7. MINUET from "The Damnation of Faust" . . . . . Berlioz
8. *DANCE OF THE HOURS from "La Gioconda" . . . . . Ponchielli

---

9. POLONAISE MILITAIRE . . . . . Chopin
10. CONTRA DANCES (American)
    "Soldier's Joy" —"The Devil's Dream"— "Arkansas Traveller"
11. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss

*This ballet traverses the hours of a day. The suggestion of the music is carried out by successive groups of dancers with veils of varying shades. First comes roseate dawn with diaphanous music for the high strings and wood wind. A chord for the full orchestra ushers in the hour of broad daylight. The hours of midday are described by strings and bells. Then come the twilight hours with delicate passages for the wood wind and strings pizzicato. Harp arpeggios introduce nightfall and a soft languorous 'cello melody, while a bell strikes at intervals. There is a spirited close.

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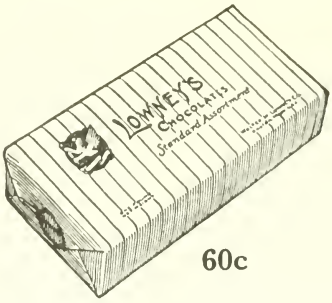

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WEDNESDAY, JUNE 20, 1923

PROGRAMME

1. OVERTURE to "Pique Dame" . . . . . Suppé
2. WALTZ, "España" . . . . . Waldteufel
3. HUMORESKE . . . . . Dvořák
4. *FANTASIA, "Lohengrin" . . . . . Wagner

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6. PRELUDE . . . . . Rachmaninov
7. INTERMEZZO . . . . . Atherton
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

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11. MARCH, "Queen of Sheba" . . . . . Gounod

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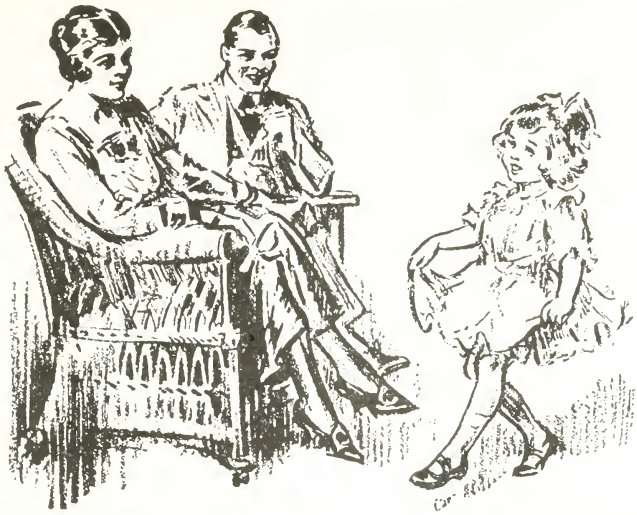

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PROGRAMME

1. OVERTURE to "Zampa" . . . . . Herold
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10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. POMP AND CIRCUMSTANCE . . . . . Elgar

*First performed June 21, 1868. The sequence of themes in the Prelude makes it almost a condensation of the music drama itself. The first bars reveal the march of the pedantic Mastersingers of medieval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, which is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner A little later a scherzo-like episode, in which the wood wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then Wagner accomplishes the incredible by stating the march, the Prize Song, and the guild theme simultaneously in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game—for this feat of counterpoint is scarcely equaled.

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FRIDAY, JUNE 22, 1923

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Aase's Death
   c. In the Hall of the Mountain King
6. *LARGO . . . . . Handel
   (Solo violin, harp, strings and organ)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. TARANTELLE . . . . . Jacchia
11. STARS AND STRIPES FOREVER . . . . . Sousa

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

SATURDAY, JUNE 23, 1923

PROGRAMME

1. OVERTURE to "Light Cavalry" . . . . . Suppé
2. WALTZ, "Artist's Life" . . . . . Strauss
3. AUBADE PRINTANIERE ("Spring Dawn") . . . . . Lacombe
4. *FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

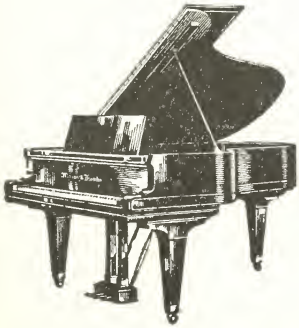
---

5. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE GRAIL, "Parsifal" . . . . . Wagner
6. ENGLISH HORN SOLO—"Cowherd's Melody" from "Manfred" . . Schumann
   (LOUIS SPEYER)
7. LIEBESFREUD . . . . . Kreisler
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. INTRODUCTION to "Othello" ("The Tempest") . . . . . Verdi
10. "DEEP RIVER" . . . . . Burleigh-Jacchia
11. BOLERO . . . . . Moskowski

*This opera was first performed on May 17, 1890, at the Costanzi Theatre in Rome. Its composer, an obscure and struggling musician, wrote it for the much-needed prize offered by the publisher, Sonzogno. The young man hovered anxiously about the half-filled theatre. But the opera was a riotous success. Mascagni won not only the prize but the esteem of Italy and the world. He was knighted, presented with medals, and proclaimed the successor of Verdi. When Agide Jacchia studied as Mascagni's pupil at Pesaro, he became ideally fitted to interpret the composer's operas, and indeed he has conducted all of them—in some cases at their first performances.



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SUNDAY, JUNE 24, 1923

RUSSIAN-TCHAIKOVSKY PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. WALTZ from "Eugen Onegin" . . . . . Tchaikovsky
3. THIRD MOVEMENT, "Scheherazade" . . . . . Rimsky-Korsakov
   The Young Prince and the Young Princess
4. *ANDANTE CANTABILE . . . . . Tchaikovsky
5. FANTASIA ON SERBIAN THEMES . . . . . Rimsky-Korsakov

---

6. MARCHE SLAVE . . . . . Tchaikovsky
7. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Little Overture *b.* Dance of the Sugar Fairy
   c. Trépak
8. "PANADEROS" from "Raymonda" . . . . . Glazounov
9. RUSSIAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. Kalinka *b.* Cossack Song
   c. Volga Bargemen's Song
10. POLONAISE from Suite No. 3 . . . . . Tchaikovsky

*A Russian folk song is the theme of this Andante which Tchaikovsky used as the slow movement of his string quartet Op. 11. It is said that Tolstoy, listening to it, was moved to tears. The composer probably took the incident as a compliment; with reason, since this rigorous self-examiner mistrusted his musical feelings and fastened upon Beethoven's "Kreutzer" Sonata as emotionally dangerous. Yet it is doubtful whether the great thinker gave the composer much credit. It was the folk song which he exalted as the true fount of music, and in all likelihood he knew and was only too ready to be moved by this one.

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MONDAY, JUNE 25, 1923

PROGRAMME

GOD SAVE THE KING

1. MARCH, "Regiment of Sambre et Meuse" . . . . . Planquette-Turlet
2. OVERTURE to "Phèdre" . . . . . Massenet
3. THE LOST CHORD . . . . . Sullivan
   Solo Trumpet, GEORGES MAGER
4. FANTASIA, "Il Trovatore" . . . . . Verdi

THE MARSEILLAISE

5. MILITARY MARCH, "Pomp and Circumstance" . . . . . Elgar
6. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury Me in de Eas'" *b.* *"Musieu Bainjo"
   c. "Nobody Knows de Trouble I've Seen"
7. AMERICAN PATROL . . . . . Meacham
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

ITALIAN ROYAL MARCH

9. AMERICAN MILITARY FANTASY . . . . . Rollinson
10. WALTZ, "Éternelle Ivresse" . . . . . Ganne
11. MARCH, "Bullets and Bayonets" . . . . . Sousa

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*This Creole song from Louisiana has been translated as follows: Look at that †darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!

†There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto."

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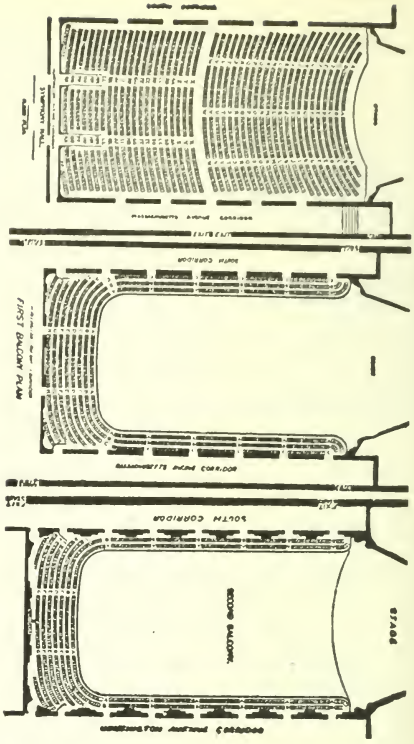

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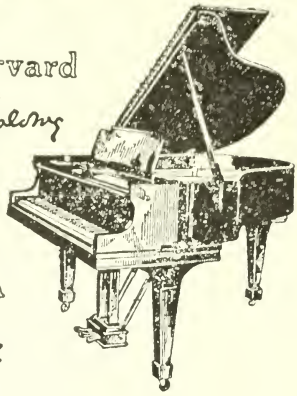

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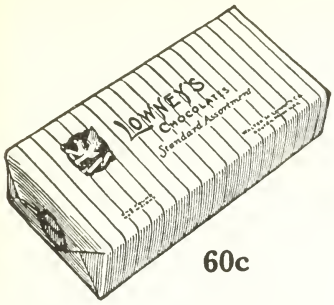

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THURSDAY, JUNE 21, 1923

THE NATIONAL LEAGUE OF NURSING EDUCATION NIGHT PROGRAMME

1. OVERTURE to "Zampa" . . . . . Herold
2. WALTZ, "Morning Journals" . . . . . Strauss
3. AVE MARIA . . . . . Schubert-Wilhelmj
   (Solo violin, organ, strings and harp)
4. FANTASIA, "Manon Lescaut" . . . . . Puccini

---

5. SCÈNES ALSACIENNES . . . . . Massenet
   a. Sunday Morning — *b.* Sunday Evening
6. LARGO . . . . . Handel
7. EN BADINANT . . . . . d'Ambrosio
8. *PRELUDE to "The Mastersingers of Nuremberg" . . . . . Wagner

---

9. FANTASIA, "The Tales of Hoffmann" . . . . . Offenbach
10. INTERMEZZO, "Pagliacci" . . . . . Leoncavallo
11. POMP AND CIRCUMSTANCE . . . . . Elgar

*First performed June 21, 1868. The sequence of themes in the Prelude makes it almost a condensation of the music drama itself. The first bars reveal the march of the pedantic Mastersingers of medieval Nuremberg. Then comes the lyric music which depicts the growing love of Walther and Eva, which is to culminate in the Prize Song. To the pompous theme which follows the various guilds are to flaunt their banner. A little later a scherzo-like episode, in which the wood wind make the first march ridiculous by exactly doubling its tempo, suggests Beckmesser. Then Wagner accomplishes the incredible by stating the march, the Prize Song, and the guild theme simultaneously in most splendid fashion. Thus the revolutionary composer mocks the academics by beating them at their own game—for this feat of counterpoint is scarcely equaled.

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FRIDAY, JUNE 22, 1923

CAMBRIDGE ELKS NIGHT

PROGRAMME

1. ENTRANCE OF THE GLADIATORS . . . . . Fucik
2. OVERTURE to "William Tell" . . . . . Rossini
3. WALTZ, "Jolly Fellows" . . . . . Vollstedt
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* Aase's Death
   c. In the Hall of the Mountain King
6. *LARGO . . . . . Handel
   (Solo violin, harp, strings and organ)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. SELECTION, "Orange Blossoms" . . . . . Herbert
10. TARANTELLE . . . . . Jacchia
11. STARS AND STRIPES FOREVER . . . . . Sousa

*Handel wrote the immortal "Largo" as a simple aria which opened his opera "Xerxes," first performed in London in 1738. Xerxes himself, a soprano (or male soprano), praises a plane tree in the centre of the stage—its "beautiful leaves," its "sweet shade," and its strength against all weathers. Hellmesberger arranged the instrumental "Largo" about a century later. Perhaps no single melody has reached as many people as this. For nearly two hundred years it has spread through all lands, and appealed to all musical tastes.

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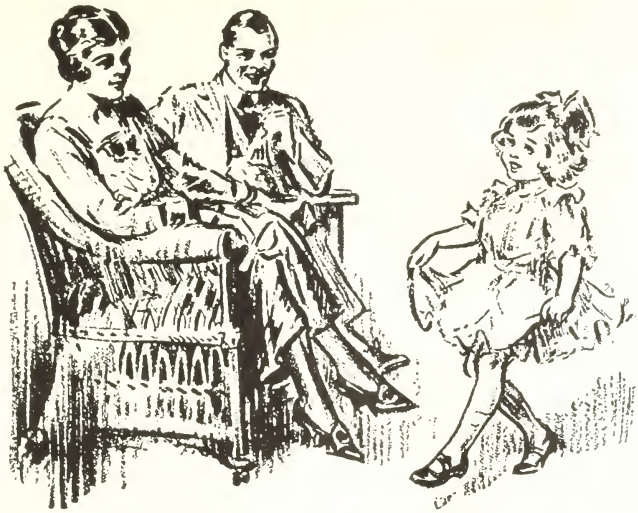

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SATURDAY, JUNE 23, 1923

PROGRAMME

1. OVERTURE to "Light Cavalry" . . . . . Suppé
2. WALTZ, "Artist's Life" . . . . . Strauss
3. AUBADE PRINTANIERE ("Spring Dawn") . . . . . Lacombe
4. *FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

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5. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE GRAIL, "Parsifal" . . . . . Wagner
6. ENGLISH HORN SOLO—"Cowherd's Melody" from "Manfred" . . Schumann
   (LOUIS SPEYER)
7. LIEBESFREUD . . . . . Kreisler
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. INTRODUCTION to "Othello" ("The Tempest") . . . . . Verdi
10. "DEEP RIVER" . . . . . Burleigh-Jacchia
11. BOLERO . . . . . Moskowski

*This opera was first performed on May 17, 1890, at the Costanzi Theatre in Rome. Its composer, an obscure and struggling musician, wrote it for the much-needed prize offered by the publisher, Sonzogno. The young man hovered anxiously about the half-filled theatre. But the opera was a riotous success. Mascagni won not only the prize but the esteem of Italy and the world. He was knighted, presented with medals, and proclaimed the successor of Verdi. When Agide Jacchia studied as Mascagni's pupil at Pesaro, he became ideally fitted to interpret the composer's operas, and indeed he has conducted all of them—in some cases at their first performances.

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JUNE 18 to SEPTEMBER 8, 1923

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SUNDAY, JUNE 24, 1923

RUSSIAN-TCHAIKOVSKY PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. WALTZ from "Eugen Onegin" . . . . . Tchaikovsky
3. THIRD MOVEMENT, "Scheherazade" . . . . . Rimsky-Korsakov
   The Young Prince and the Young Princess
4. *ANDANTE CANTABILE . . . . . Tchaikovsky
5. FANTASIA ON SERBIAN THEMES . . . . . Rimsky-Korsakov

---

6. MARCHE SLAVE . . . . . Tchaikovsky
7. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Little Overture *b.* Dance of the Sugar Fairy
   c. Trépak
8. "PANADEROS" from "Raymonda" . . . . . Glazounov
9. RUSSIAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. Kalinka *b.* Cossack Song
   c. Volga Bargemen's Song
10. POLONAISE from Suite No. 3 . . . . . Tchaikovsky

*A Russian folk song is the theme of this Andante which Tchaikovsky used as the slow movement of his string quartet Op. 11. It is said that Tolstoy, listening to it, was moved to tears. The composer probably took the incident as a compliment; with reason, since this rigorous self-examiner mistrusted his musical feelings and fastened upon Beethoven's "Kreutzer" Sonata as emotionally dangerous. Yet it is doubtful whether the great thinker gave the composer much credit. It was the folk song which he exalted as the true fount of music, and in all likelihood he knew and was only too ready to be moved by this one.

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Brownies*	10			Date Meringues*	15

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Cherry Sundae	20			Pineapple Sundae	20

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POP PUNCH		25

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Ward's Orange Crush	¼ bot.	15

MINERAL WATER

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Pureoxia, Siphons of Seltzer or Carbonic		25

LEMONADE

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Soda Lemonade	25
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MONDAY, JUNE 25, 1923

PROGRAMME

GOD SAVE THE KING

1. MARCH, "Regiment of Sambre et Meuse" . . . . . Planquette-Turlet
2. OVERTURE to "Phèdre" . . . . . Massenet
3. THE LOST CHORD . . . . . Sullivan
   Solo Trumpet, GEORGES MAGER
4. FANTASIA, "Il Trovatore" . . . . . Verdi

THE MARSEILLAISE

5. MILITARY MARCH, "Pomp and Circumstance" . . . . . Elgar
6. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury Me in de Eas' " *b.* *"Musieu Bainjo"
   c. "Nobody Knows de Trouble I've Seen"
7. AMERICAN PATROL . . . . . Meacham
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

ITALIAN ROYAL MARCH

9. AMERICAN MILITARY FANTASY . . . . . Rollinson
10. WALTZ, "Éternelle Ivresse" . . . . . Ganne
11. MARCH, "Bullets and Bayonets" . . . . . Sousa

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*This Creole song from Louisiana has been translated as follows: Look at that †darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!

†There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto."

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TUESDAY, JUNE 26, 1923

ROTARY CLUB NIGHT

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Martha" . . . . . Flotow

"AMERICA THE BEAUTIFUL"

5. *HYMN TO THE SUN, from "Iris" . . . . . Mascagni
   Night—Dawn—Sunrise
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. "WE'RE FROM NEW ENGLAND" . . . . . Carleton
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

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9. SELECTION, "Madame Butterfly" . . . . . Puccini
10. PETITE MARCH GROTESQUE . . . . . M. Mason
11. FIRST HUNGARIAN DANCE . . . . . Brahms

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REQUEST NIGHT

PROGRAMME TO BE ANNOUNCED

MONDAY, JUNE 25

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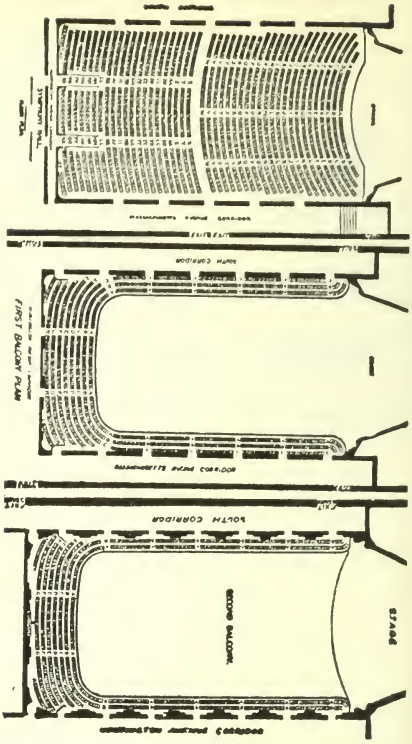

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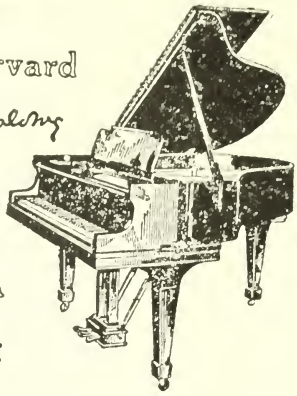

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SATURDAY, JUNE 23, 1923

PROGRAMME

1. OVERTURE to "Light Cavalry" . . . . . Suppé
2. WALTZ, "Artist's Life" . . . . . Strauss
3. AUBADE PRINTANIERE ("Spring Dawn") . . . . . Lacombe
4. *FANTASIA, "Cavalleria Rusticana" . . . . . Mascagni

---

5. ENTRANCE OF THE KNIGHTS INTO THE TEMPLE OF THE GRAIL, "Parsifal" . . . . . Wagner
6. ENGLISH HORN SOLO—"Cowherd's Melody" from "Manfred" . . Schumann
   (LOUIS SPEYER)
7. LIEBESFREUD . . . . . Kreisler
8. FIRST HUNGARIAN RHAPSODY . . . . . Liszt

---

9. INTRODUCTION to "Othello" ("The Tempest") . . . . . Verdi
10. "DEEP RIVER" . . . . . Burleigh-Jacchia
11. BOLERO . . . . . Moszkowski

*This opera was first performed on May 17, 1890, at the Costanzi Theatre in Rome. Its composer, an obscure and struggling musician, wrote it for the much-needed prize offered by the publisher, Sonzogno. The young man hovered anxiously about the half-filled theatre. But the opera was a riotous success. Mascagni won not only the prize but the esteem of Italy and the world. He was knighted, presented with medals, and proclaimed the successor of Verdi. When Agide Jacchia studied as Mascagni's pupil at Pesaro, he became ideally fitted to interpret the composer's operas, and indeed he has conducted all of them—in some cases at their first performances.

ANNUAL REQUEST NIGHT **(See opposite page 16)** . . **Wednesday, June 27**
SPANISH PROGRAMME . . . . . **Thursday, June 28**
ITALIAN-VERDI PROGRAMME . . . . . **Monday, July 2**
(All Nights Open to the Public)

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SUNDAY, JUNE 24, 1923

RUSSIAN-TCHAIKOVSKY PROGRAMME

1. PROCESSION OF THE SARDAR . . . . . Ippolitov-Ivanov
2. WALTZ from "Eugen Onegin" . . . . . Tchaikovsky
3. THIRD MOVEMENT, "Scheherazade" . . . . . Rimsky-Korsakov
   The Young Prince and the Young Princess
4. *ANDANTE CANTABILE . . . . . Tchaikovsky
5. FANTASIA ON SERBIAN THEMES . . . . . Rimsky-Korsakov

---

6. MARCHE SLAVE . . . . . Tchaikovsky
7. BALLET SUITE, "Nutcracker" . . . . . Tchaikovsky
   a. Little Overture *b.* Dance of the Sugar Fairy
   c. Trépak
8. "PANADEROS" from "Raymonda" . . . . . Glazounov
9. RUSSIAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. Kalinka *b.* Cossack Song
   c. Volga Bargemen's Song
10. POLONAISE from Suite No. 3 . . . . . Tchaikovsky

*A Russian folk song is the theme of this Andante which Tchaikovsky used as the slow movement of his string quartet Op. 11. It is said that Tolstoy, listening to it, was moved to tears. The composer probably took the incident as a compliment; with reason, since this rigorous self-examiner mistrusted his musical feelings and fastened upon Beethoven's "Kreutzer" Sonata as emotionally dangerous. Yet it is doubtful whether the great thinker gave the composer much credit. It was the folk song which he exalted as the true fount of music, and in all likelihood he knew and was only too ready to be moved by this one.

"Refreshments of any kind shall not be offered for sale, and no smoking shall be permitted in a theatre or hall during an entertainment." *From the Sunday regulation of the Department of Public Safety of Massachusetts.*

ANNUAL REQUEST NIGHT (See opposite page 16) . . . . **Wednesday, June 27**
SPANISH PROGRAMME . . . . . **Thursday, June 28**
ITALIAN-VERDI PROGRAMME . . . . . **Monday, July 2**

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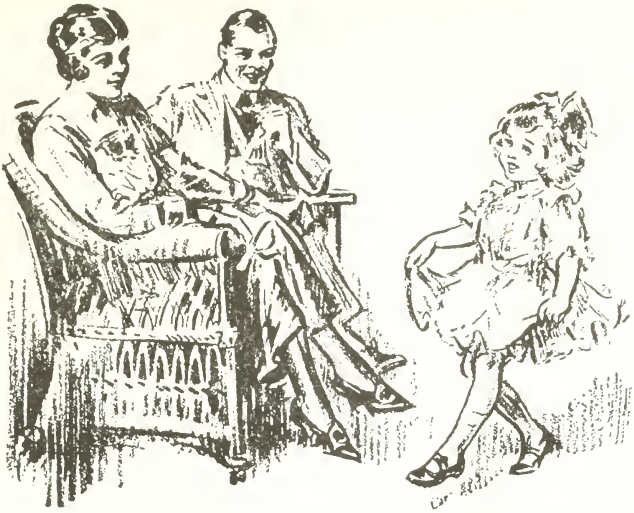

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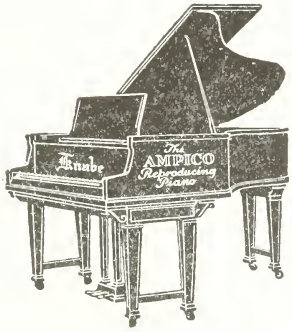

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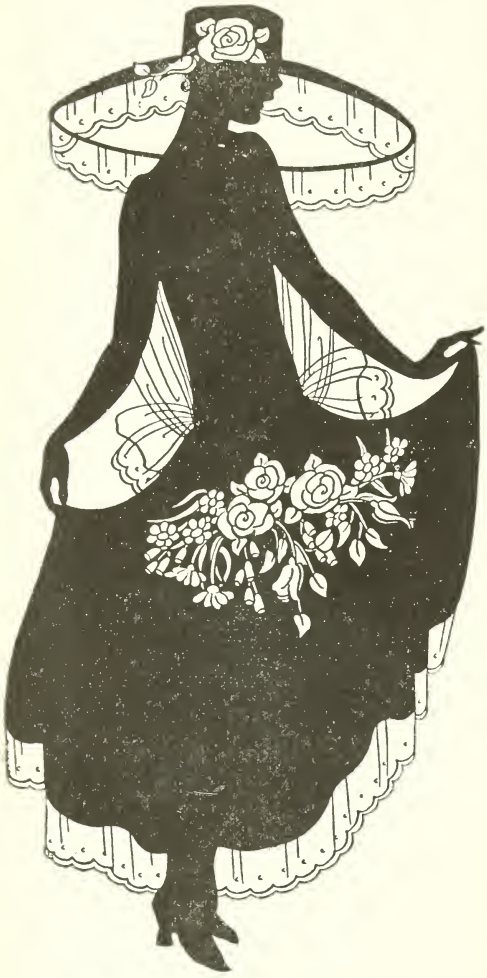

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JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

MONDAY, JUNE 25, 1923

PROGRAMME

GOD SAVE THE KING

1. MARCH, "Regiment of Sambre et Meuse" . . . . . Planquette-Turlet
2. OVERTURE to "Phèdre" . . . . . Massenet
3. THE LOST CHORD . . . . . Sullivan
   Solo Trumpet, GEORGES MAGER
4. FANTASIA, "Il Trovatore" . . . . . Verdi

THE MARSEILLAISE

5. MILITARY MARCH, "Pomp and Circumstance" . . . . . Elgar
6. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury Me in de Eas' " *b.* *"Musieu Bainjo"
   c. "Nobody Knows de Trouble I've Seen"
7. AMERICAN PATROL . . . . . Meacham
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

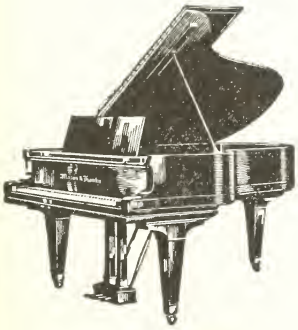
ITALIAN ROYAL MARCH

9. AMERICAN MILITARY FANTASY . . . . . Rollinson
0. WALTZ, "Éternelle Ivresse" . . . . . Ganne
1. MARCH, "Bullets and Bayonets" . . . . . Sousa

THE STAR SPANGLED BANNER

*This Creole song from Louisiana has been translated as follows: Look at that †darky there, Mr. Banjo, doesn't he put on airs!
Hat cocked on one side, Mr. Banjo, walking-stick in hand, Mr. Banjo, boots that go "creak, creak," Mr. Banjo.
Look at that darky there, Mr. Banjo, doesn't he put on airs!

†There is a pun on the words *mulet*, "mule" and *mulâtre*, "mulatto."



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TUESDAY, JUNE 26, 1923

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Martha" . . . . . Flotow

"AMERICA THE BEAUTIFUL"

5. *HYMN TO THE SUN, from "Iris" . . . . . Mascagni
   Night—Dawn—Sunrise
6. LARGO . . . . . Handel
   (Solo violin, harp, organ and strings)
7. "WE'RE FROM NEW ENGLAND" . . . . . Carleton
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

9. SELECTION, "Madame Butterfly" . . . . . Puccini
10. PETITE MARCH GROTESQUE . . . . . M. Mason
11. FIRST HUNGARIAN DANCE . . . . . Brahms

*"Cavalleria Rusticana" was first performed before a half empty house, the composer standing in the wings, anxious and unknown. But his fame was immediate and complete, and when he conducted his new Japanese opera "Iris" eight years later, Rome was ready to pay any price for admission. Mascagni conducted "Iris" in Boston, in 1902. This invocation is the introduction to the opera. It begins in the dark depths of the orchestra, and rises in a long and gradual crescendo as the rays of the coming sun brighten the sky. Finally the sun, Japanese emblem of idealism, rises in a great burst of radiance. A chorus sings the words "Warmth! Light! Love!"

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PROGRAMME TO BE ANNOUNCED

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THURSDAY, JUNE 28, 1923

SPANISH PROGRAMME

1. MARCH, "La Sorella" . . . . . Borel-Clerc
2. OVERTURE to "The Barber of Seville" . . . . . Rossini
3. VALSE ESPAGNOLE, "La Serenade" . . . . . Metra
4. FANTASIA from the Opera, "Carmen" . . . . . Bizet

---

5. FROM "THE CID" . . . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO: Spanish Dance (No. 8) . . . . . Sarasate
   (Julius Theodorowicz)
   (Accompanist, Jesus Sanroma)
7. INTERMEZZO, "Goyescas" . . . . . Granados
8. RHAPSODY, "España" . . . . . Chabrier

---

9. SUITE, "La Feria" . . . . . Lacome
   a. Los Toros *b.* La Zarzuela
10. *CADIZ . . . . . Albeniz
11. SPANISH DANCE, "Panaderos" . . . . . Glazounov

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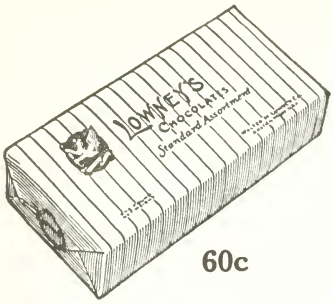

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FRIDAY, JUNE 29, 1923

PROGRAMME

1. MARCH, "The Man Behind the Gun" . . . . . Sousa
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Rigoletto" . . . . . Verdi

---

5. OVERTURE to "The Flying Dutchman" . . . . . Wagner
6. INDIAN DIRGE . . . . . Seydel
7. "MARCH OF THE LITTLE LEAD SOLDIERS" . . . . . Pierné
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. *SELECTION, "Pagliacci" . . . . . Leoncavallo
10. WALTZ, "Perdita" . . . . . Repper
11. AMERICAN FANTASY . . . . . Herbert

*The first performance of the opera "Pagliacci" took place in the Teatro dal Vermo, Milan, on May 21, 1892. The remarkable success, two years previous, of "Cavalleria Rusticana" was probably the incentive to Leoncavallo to try short rather than Wagnerian lengths. Precisely as was the case with Mascagni's masterpiece, "Pagliacci" brought sudden and great renown to its obscure author.

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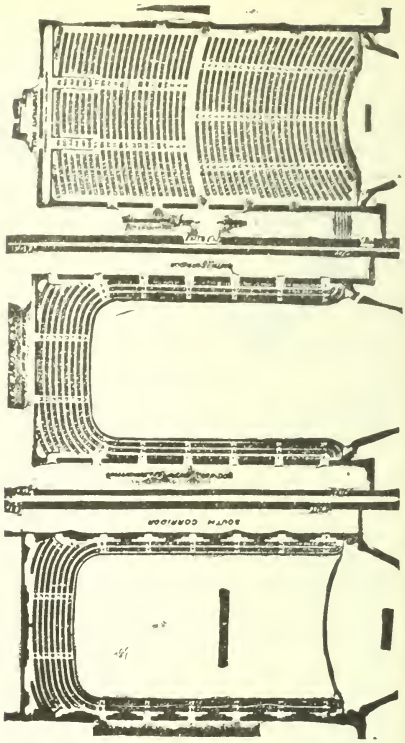

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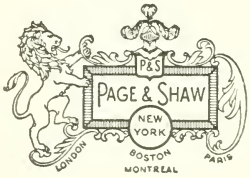

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WEDNESDAY, JUNE 27

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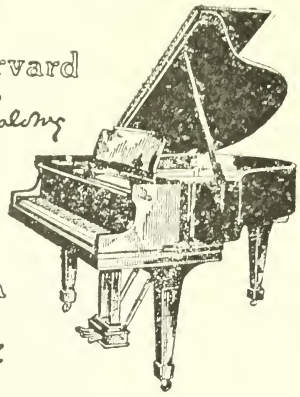
Horatio Parker

Professor of Music



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MONDAY, JUNE 25, 1923

MILITARY ORDER OF THE WORLD WAR NIGHT PROGRAMME

GOD SAVE THE KING

1. MARCH, "Regiment of Sambre et Meuse" . . . . . Planquette-Turlet
2. OVERTURE to "Phèdre" . . . . . Massenet
3. THE LOST CHORD . . . . . Sullivan
   Solo Trumpet, GEORGES MAGER
4. FANTASIA, "Il Trovatore" . . . . . Verdi

THE MARSEILLAISE

5. MILITARY MARCH, "Pomp and Circumstance" . . . . . Elgar
6. AFRO-AMERICAN FOLK SONGS . . . . . Arranged by Agide Jacchia
   a. "Bury Me in de Eas'" *b.* "Musieu Bainjo"
   c. "Nobody Knows de Trouble I've Seen"
7. AMERICAN PATROL . . . . . Meacham
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

ITALIAN ROYAL MARCH

9. AMERICAN MILITARY FANTASY . . . . . Rollinson
10. WALTZ, "Éternelle Ivresse" . . . . . Ganne
11. MARCH, "Bullets and Bayonets" . . . . . Sousa

THE STAR SPANGLED BANNER

ANNUAL REQUEST NIGHT (See opposite page 16)	**Wednesday, June 27**
SPANISH PROGRAMME	**Thursday, June 28**
ITALIAN-VERDI PROGRAMME	**Monday, July 2**
RUSSIAN PROGRAMME	**Tuesday, July 3**
CLOSING NIGHT	**Saturday, July 7**

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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

TUESDAY, JUNE 26, 1923

ROTARY CLUB NIGHT

PROGRAMME

1. MARCH, "El Capitan" . . . . . Sousa
2. OVERTURE, "The Beautiful Galatea" . . . . . Suppé
3. WALTZ, "Wine, Woman and Song" . . . . . Strauss
4. FANTASIA, "Martha" . . . . . Flotow

"AMERICA THE BEAUTIFUL"

5. *HYMN TO THE SUN, from "Iris" . . . . . Mascagni

Night—Dawn—Sunrise

6. LARGO . . . . . Handel

(Solo violin, harp, organ and strings)

7. "WE'RE FROM NEW ENGLAND" . . . . . Carleton
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

9. SELECTION, "Madame Butterfly" . . . . . Puccini
10. PETITE MARCH GROTESQUE . . . . . M. Mason
11. FIRST HUNGARIAN DANCE . . . . . Brahms

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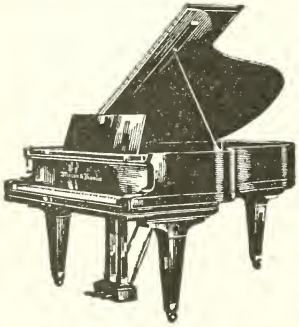
ANNUAL REQUEST NIGHT **(See opposite page 16)** . . . . **Wednesday, June 27**
SPANISH PROGRAMME . . . . . **Thursday, June 28**
ITALIAN-VERDI PROGRAMME . . . . . **Monday, July 2**
RUSSIAN PROGRAMME . . . . . **Tuesday, July 3**

(All Nights Open to the Public)



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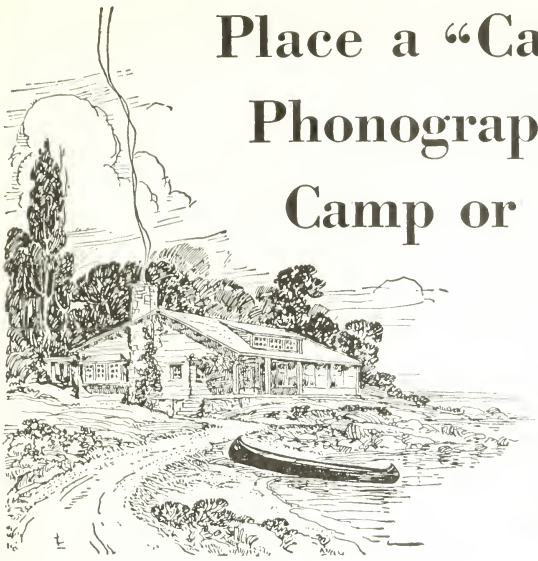

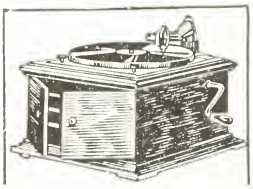

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WEDNESDAY, JUNE 27, 1923

REQUEST NIGHT

1. MARCH, "Pomp and Circumstance" . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. *"EILI, EILI" . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. LARGO . . . . . Handel
   (Solo violin, organ, harp and strings)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. "THE RIDE OF THE VALKYRIES" . . . . . Wagner

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"AVE MARIA" . . . . . Schubert-Wilhelmj
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INTERMEZZO, "Cavalleria Rusticana" . . . . . Mascagni

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THURSDAY, JUNE 28, 1923

SPANISH PROGRAMME

1. MARCH, "La Sorella" . . . . . Borel-Clerc
2. OVERTURE to "The Barber of Seville" . . . . . Rossini
3. VALSE ESPAGNOLE, "La Serenade" . . . . . Metra
4. FANTASIA from the Opera, "Carmen" . . . . . Bizet

---

5. FROM "THE CID" . . . . . Massenet
   a. Castillane *b.* Aragonaise
6. VIOLIN SOLO: Spanish Dance (No. 8) . . . . . Sarasate
   (Julius Theodorowicz)
   (Accompanist, Jesus Sanroma)
7. INTERMEZZO, "Goyescas" . . . . . Granados
8. RHAPSODY, "España" . . . . . Chabrier

---

9. SUITE, "La Feria" . . . . . Lacome
   a. Los Toros *b.* La Zarzuela
10. *CADIZ . . . . . Albeniz
11. SPANISH DANCE, "Panaderos" . . . . . Glazounov

*Celebrated musicians have been vagrants, but none more so than Albeniz. He played the piano in public from the age of four. At nine he ran away from home and from town to town in Spain the small performer attracted much attention. Robbed by bandits, he nevertheless played and paid his way across the seas to Porto Rico, and thence to the United States. Until the age of 33 he alternately studied and gave concerts in cities of Spanish America and Europe. Poverty was no stranger. Then he gave up all for composing and put the rhythms and melodies of his people into operas, orchestral and piano works. He died in 1909 on the border between his beloved France and his beloved Spain.

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FRIDAY, JUNE 29, 1923

PROGRAMME

1. MARCH, "The Man Behind the Gun" . . . . . Sousa
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Rigoletto" . . . . . Verdi

---

5. OVERTURE to "The Flying Dutchman" . . . . . Wagner
6. INDIAN DIRGE . . . . . Seydel
7. "MARCH OF THE LITTLE LEAD SOLDIERS" . . . . . Pierné
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. *SELECTION, "Pagliacci" . . . . . Leoncavallo
10. WALTZ, "Perdita" . . . . . Repper
11. AMERICAN FANTASY . . . . . Herbert

*The first performance of the opera "Pagliacci" took place in the Teatro dal Vermo, Milan, on May 21, 1892. The remarkable success, two years previous, of "Cavalleria Rusticana" was probably the incentive to Leoncavallo to try short rather than Wagnerian lengths. Precisely as was the case with Mascagni's masterpiece, "Pagliacci" brought sudden and great renown to its obscure author.

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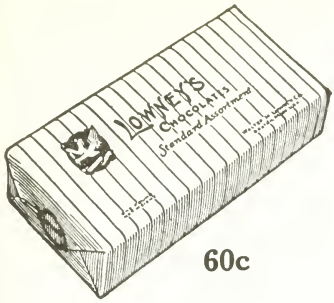

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SATURDAY, JUNE 30, 1923

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. WALTZ, "Sunny Days" . . . . . Holy
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *ROUMANIAN RHAPSODY . . . . . Enesco
6. "EILI, EILI" . . . . . Arranged by Agide Jacchia
7. CANZONE . . . . . Van Westerhout
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. MARCHE SLAVE . . . . . Tchaikovsky
10. WALTZ, "Vienna Blood" . . . . . Strauss
11. INDIAN WEDDING FESTIVAL . . . . . Baron

*Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"

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MONDAY, JULY 2, 1923

ITALIAN-VERDI PROGRAMME

1. ITALIAN ROYAL MARCH . . . . . Gabetti
2. OVERTURE to "Norma" . . . . . Bellini
3. CAMELLIA Gavotte . . . . . Jacchia
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

---

5. OVERTURE to "La Forza del Destino" (1862)
6. PRELUDE to "Aïda" (1871)
7. FANTASIA, "Il Trovatore" (1853)
8. INTRODUCTION to "Othello" ("The Tempest") (1887)

} . . Giuseppe Verdi 1813-1901

---

9. RHAPSODY, "Italia" . . . . . Casella
10. LEGENDE . . . . . Troccoli
11. HYMN TO THE SUN from "Iris" (with organ) . . . . . Mascagni
    Night — Dawn — Sunrise

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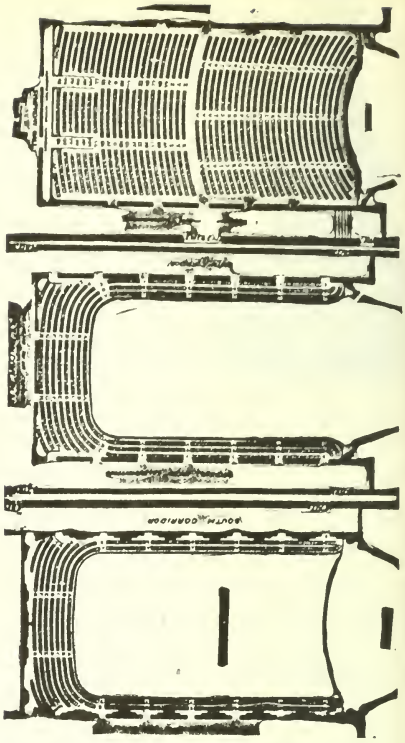

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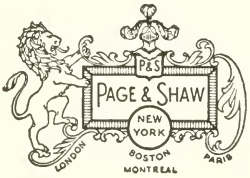

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Boston, Wednesday, June 27, 1923 Orchestra of Symphony Players **AGIDE JACCHIA, Conductor** **No. 22**

W. H. BRENNAN, Mgr. **G. E. JUDD, Asst. Mgr.** **A. M. WIGGIN, Treas.**

WEDNESDAY, JUNE 27, 1923

REQUEST NIGHT

1. MARCH, "Pomp and Circumstance" . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. *"EILI, EILI" . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. LARGO . . . . . Handel
   (Solo violin, organ, harp and strings)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. "THE RIDE OF THE VALKYRIES" . . . . . Wagner

ENCORES: "Whispering of the Flowers," Blon Volga Bargemen's Song
"Ave Maria" . Schubert-Wilhelmj Intermezzo, "Cavalleria Rusticana," Mascagni

*"This Incantation, which is known and sung by millions of Jews in Russia, Poland and New York's East-Side shows strong influences of synagogal melody. The words are in the Yiddish dialect, which is really a medieval German, preserved through centuries in the Russian-Polish pale of Jewish settlers. Only the opening and closing bible quotations are sung in Hebrew." So writes Kurt Schindler who has edited the song for American publication from the Russian notation of Shalitt. A New York musician, Jacob K. Sandler, however, claims it as his original composition

ITALIAN-VERDI PROGRAMME	**Monday, July 2**
RUSSIAN PROGRAMME	**Tuesday, July 3**
OPERATIC PROGRAMME	**Thursday, July 5**
WAGNER PROGRAMME	**Friday, July 6**
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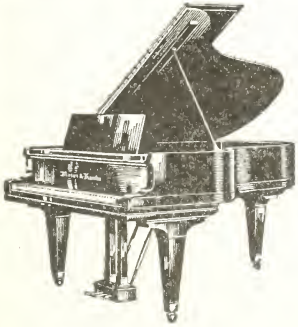

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FRIDAY, JUNE 29, 1923

PROGRAMME

1. MARCH, "The Man Behind the Gun" . . . . . Sousa
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Rigoletto" . . . . . Verdi

---

5. OVERTURE to "The Flying Dutchman" . . . . . Wagner
6. INDIAN DIRGE . . . . . Seydel
7. "MARCH OF THE LITTLE LEAD SOLDIERS" . . . . Pierné
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. *SELECTION, "Pagliacci" . . . . . Leoncavallo
10. WALTZ, "Perdita" . . . . . Repper
11. AMERICAN FANTASY . . . . . Herbert

*Leoncavallo wrote his "Pagliacci" and Mascagni his "Cavalleria Rusticana" in competition for a prize offered by the Italian publishing house of Sonzogno, in 1889. "Cavalleria Rusticana" took the prize, but when these two short operas were produced, each suddenly thrust its author from poverty and obscurity to the pinnacle of fame and popular acclaim.

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SATURDAY, JUNE 30, 1923

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. WALTZ, "Sunny Days" . . . . . Holy
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *ROUMANIAN RHAPSODY . . . . . Enesco
6. "EILI, EILI" . . . . . Arranged by Agide Jacchia
7. CANZONE . . . . . Van Westerhout
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. MARCHE SLAVE . . . . . Tchaikovsky
10. WALTZ, "Vienna Blood" . . . . . Strauss
11. INDIAN WEDDING FESTIVAL . . . . . Baron

*Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"

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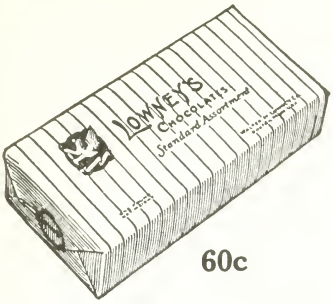

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MONDAY, JULY 2, 1923

ITALIAN-VERDI PROGRAMME

1. ITALIAN ROYAL MARCH . . . . . Gabetti
2. OVERTURE to "Norma" . . . . . Bellini
3. CAMELLIA Gavotte . . . . . Jacchia
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

---

5. OVERTURE to "La Forza del Destino" (1862)
6. PRELUDE to "Aïda" (1871)
7. FANTASIA, "Il Trovatore" (1853)
8. INTRODUCTION to "Othello" ("The Tempest") (1887)

} . . Giuseppe Verdi 1813-1901

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9. *RHAPSODY, "Italia" . . . . . Casella
10. LEGENDE . . . . . Troccoli
11. HYMN TO THE SUN from "Iris" (with organ) . . . . . Mascagni
Night — Dawn — Sunrise

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concert of March 2 and 3 last.

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TUESDAY, JULY 3, 1923

RUSSIAN PROGRAMME

1. WEDDING MARCH from "Feramors" . . . . . Rubinstein
2. FLOWER WALTZ . . . . . Tchaikovsky
3. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
4. FINALE, "Fourth Symphony" . . . . . Tchaikovsky

---

5. LAST MOVEMENT from "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock Surmounted by a Bronze Warrior.
6. *FANTASIA, "Kamarinskaja" . . . . . Glinka
7. "EILI, EILI" . . . . . Arranged by Agide Jacchia
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
10. RUSSIAN FOLK SONGS . . . . . Arranged by Agide Jacchia
    a. Volga Bargemen's Song *b.* Little Russia
    c. Dubínushka
11. HOPAK from "The Fair of Sorotchinsk" . . . . . Moussorgsky

*As Pushkin and Gogol are called the pioneers of a truly national poetry and prose in Russia, so Glinka (1804–857) was the founder of the now eminent and flourishing Russian school of music. Indeed he was in close friendhip and sympathy with these great writers when he declared against the prevalent Italian operatic and German ymphonic style, delved into the wondrous but hitherto unregarded folk music of his own people, and wrote the istorical opera, "A Life for the Czar." "Kamarinskaja" is based on a theme of the same name which is sung and anced by the peasants at their weddings. Glinka had been impressed by it as a youth in his native village in the rovince of Smolensk.

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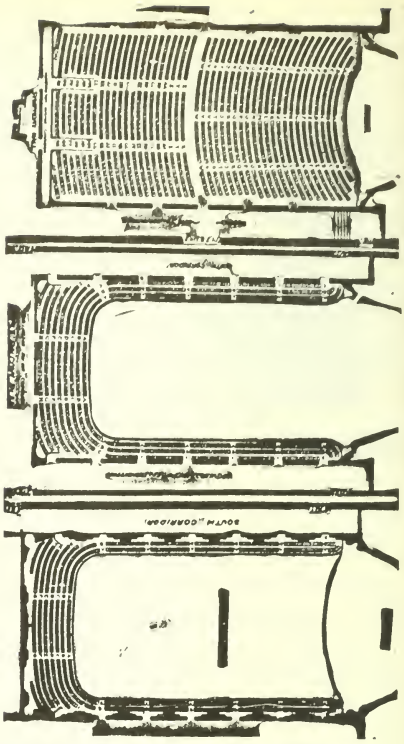

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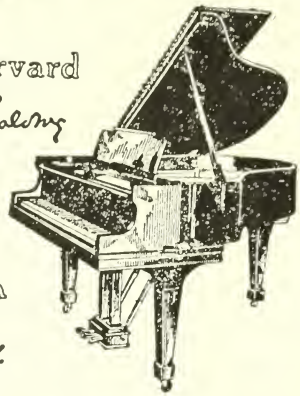

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FRIDAY, JUNE 29, 1923

U. S. VETERANS' BUREAU NIGHT

PROGRAMME

1. MARCH, "The Man Behind the Gun" . . . . . Sousa
2. OVERTURE to "Mignon" . . . . . Thomas
3. WALTZ, "Estudiantina" . . . . . Waldteufel
4. FANTASIA, "Rigoletto" . . . . . Verdi

---

5. OVERTURE to "The Flying Dutchman" . . . . . Wagner
6. INDIAN DIRGE . . . . . Seydel
7. "MARCH OF THE LITTLE LEAD SOLDIERS" . . . . . Pierné
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. *SELECTION, "Pagliacci" . . . . . Leoncavallo
10. WALTZ, "Perdita" . . . . . Repper
11. AMERICAN FANTASY . . . . . Herbert

*Leoncavallo wrote his "Pagliacci" and Mascagni his "Cavalleria Rusticana" in competition for a prize offered by the Italian publishing house of Sonzogno, in 1889. "Cavalleria Rusticana" took the prize, but when these two short operas were produced, each suddenly thrust its author from poverty and obscurity to the pinnacle of fame and popular acclaim.

ITALIAN-VERDI PROGRAMME	**Monday, July 2**
RUSSIAN PROGRAMME	**Tuesday, July 3**
REQUEST PROGRAMME (Repeated)	**Wednesday, July 4**
OPERATIC PROGRAMME	**Thursday, July 5**
WAGNER PROGRAMME	**Friday, July 6**
CLOSING NIGHT	**Saturday, July 7**

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SATURDAY, JUNE 30, 1923

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
2. OVERTURE to "The Marriage of Figaro" . . . . . Mozart
3. WALTZ, "Sunny Days" . . . . . Holy
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. *ROUMANIAN RHAPSODY . . . . . Enesco
6. "EILI, EILI" . . . . . Arranged by Agide Jacchia
7. CANZONE . . . . . Van Westerhout
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. MARCHE SLAVE . . . . . Tchaikovsky
10. WALTZ, "Vienna Blood" . . . . . Strauss
11. INDIAN WEDDING FESTIVAL . . . . . Baron

*Enesco, the celebrated Roumanian composer, made his first visit to America during the past winter, when he appeared with the Boston Symphony Orchestra as violin soloist and as guest conductor. This Rhapsody is constructed on Roumanian folk songs, and of the one which opens the score (solo clarinet and oboe) he thus explained the text to a musician of the Orchestra —"I have one franc left—I will buy a drink with it—the franc is borrowed!"

ITALIAN-VERDI PROGRAMME	**Monday, July 2**
RUSSIAN PROGRAMME	**Tuesday, July 3**
REQUEST PROGRAMME (Repeated)	**Wednesday, July 4**
OPERATIC PROGRAMME	**Thursday, July 5**
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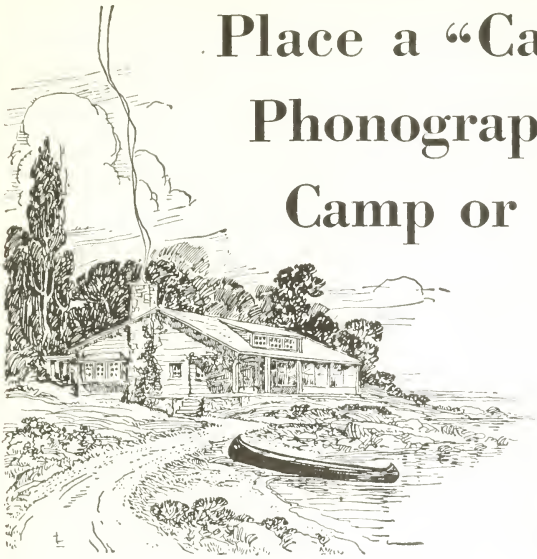

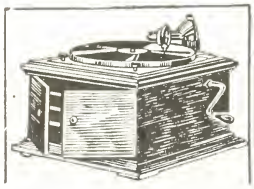

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MONDAY, JULY 2, 1923

ITALIAN-VERDI PROGRAMME

1. ITALIAN ROYAL MARCH . . . . . Gabetti
2. OVERTURE to "Norma" . . . . . Bellini
3. CAMELLIA Gavotte . . . . . Jacchia
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

---

5. OVERTURE to "La Forza del Destino" (1862)
6. PRELUDE to "Aïda" (1871)
7. FANTASIA, "Il Trovatore" (1853)
8. INTRODUCTION to "Othello" ("The Tempest") (1887)

. . Giuseppe Verdi 1813-1901

---

9. *RHAPSODY, "Italia" . . . . . Casella
10. LEGENDE . . . . . Troccoli
11. HYMN TO THE SUN from "Iris" (with organ) . . . . . Mascagni
    Night — Dawn — Sunrise

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concert of March 2 and 3 last.

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TUESDAY, JULY 3, 1923

RUSSIAN PROGRAMME

1. WEDDING MARCH from "Feramors" . . . . . Rubinstein
2. FLOWER WALTZ . . . . . Tchaikovsky
3. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
4. FINALE, "Fourth Symphony" . . . . . Tchaikovsky

---

5. LAST MOVEMENT from "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock Surmounted by a Bronze Warrior.
6. *FANTASIA, "Kamarinskaja" . . . . . Glinka
7. "EILI, EILI" . . . . . Arranged by Agide Jacchia
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
10. RUSSIAN FOLK SONGS . . . . . Arranged by Agide Jacchia
    a. Volga Bargemen's Song *b.* Little Russia
    c. Dubínushka
11. HOPAK from "The Fair of Sorotchinsk" . . . . . Moussorgsky

*As Pushkin and Gogol are called the pioneers of a truly national poetry and prose in Russia, so Glinka (1804–1857) was the founder of the now eminent and flourishing Russian school of music. Indeed he was in close friendship and sympathy with these great writers when he declared against the prevalent Italian operatic and German symphonic style, delved into the wondrous but hitherto unregarded folk music of his own people, and wrote the historical opera, "A Life for the Czar." "Kamarinskaja" is based on a theme of the same name which is sung and danced by the peasants at their weddings. Glinka had been impressed by it as a youth in his native village in the province of Smolensk.

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WEDNESDAY, JULY 4, 1923

REQUEST PROGRAMME (Repeated)

1. MARCH, "Pomp and Circumstance" . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. "EILI, EILI" . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. LARGO . . . . . Handel
   (Solo violin, organ, harp and strings)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. "THE RIDE OF THE VALKYRIES" . . . . . Wagner

ENCORES: "Whispering of the Flowers," Blon — Volga Bargemen's Song
"Ave Maria" . Schubert-Wilhelmj — Intermezzo, "Cavalleria Rusticana," Mascagni

*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abandon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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THURSDAY, JULY 5, 1923

OPERATIC PROGRAMME

1. CORONATION MARCH from THE PROPHET . . . . . Meyerbeer
2. OVERTURE to MIGNON . . . . . Thomas
3. WALTZES from DER ROSENKAVALIER . . . . . R. Strauss
4. FANTASIA, LA BOHÊME . . . . . Puccini

---

5. *PRELUDE to LOHENGRIN . . . . . Wagner
6. QUARTET from RIGOLETTO . . . . . Verdi
7. INTRODUCTION, ACT III, THE JEWELS OF THE MADONNA . . Wolf-Ferrari
8. FURLANA from LA GIOCONDA . . . . . Ponchielli

---

9. FANTASIA, THAÏS . . . . . Massenet
10. TWO INTERMEZZI { *a.* From PAGLIACCI . . . . . Leoncavallo; *b.* From CAVALLERIA RUSTICANA . . . Mascagni }
11. BACCHANALE from SAMSON AND DELILAH . . . . . Saint-Saëns

* When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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FRIDAY, JULY 6, 1923

WAGNER PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "1001 Nights" . . . . . Strauss
4. *WOTAN'S FAREWELL AND MAGIC FIRE MUSIC from "The Valkyrie" Wagner

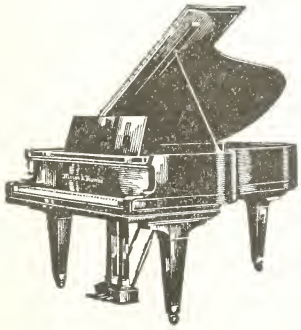
---

5. PRELUDE to "Lohengrin" . . . . . Wagner
6. DREAMS . . . . . Wagner
   (Solo Violin—J. THEODOROWICZ)
7. THE RIDE OF THE VALKYRIES . . . . . Wagner
8. OVERTURE to "Tannhäuser" . . . . . Wagner

---

9. PRELUDES, Op. 28, Nos. 3, 4, 7, 20 . . . . . Chopin-Jacchia
10. REVERIE . . . . . Going
11. FIRST HUNGARIAN DANCE . . . . . Brahms

*This excerpt begins with the music where the God Wotan bids his favorite daughter, Brünnhilde (the "Valkyrie," or "warrior maiden") a heartbroken farewell. As punishment for her disobedience in shielding the illicit union of Siegmund and Sieglinde, he then casts upon her a spell of eternal sleep. He strikes a rock with his spear to summon Loge, the God of Fire, and surrounds her with a charmed circle of flames. "The Valkyrie" ends with the combined gentle motiv of "sleep" and the leaping and flickering motiv of "fire." The next music drama of the "Ring" cycle concerns Siegfried, the son of Siegmund and Sieglinde. It is this hero who is to free and win Brünnhilde.



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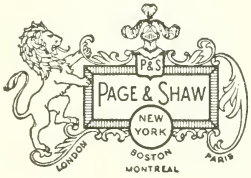

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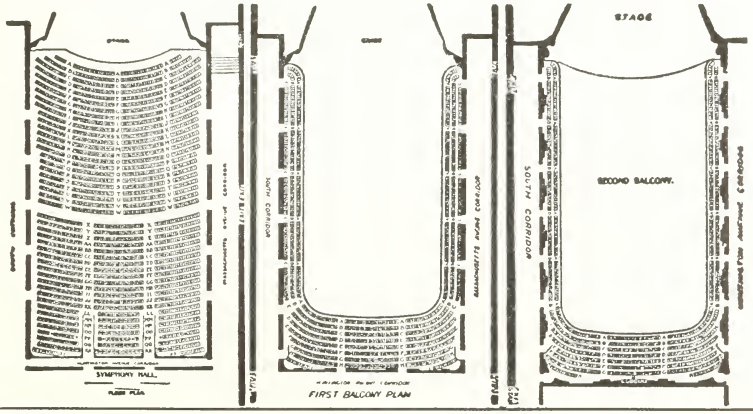

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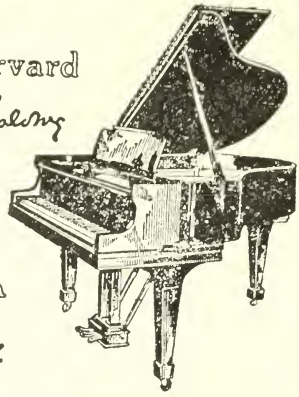

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MONDAY, JULY 2, 1923

ITALIAN-VERDI PROGRAMME

1. ITALIAN ROYAL MARCH . . . . . Gabetti
2. OVERTURE to "Norma" . . . . . Bellini
3. CAMELLIA Gavotte . . . . . Jacchia
4. FANTASIA, "Madame Butterfly" . . . . . Puccini

---

5. OVERTURE to "La Forza del Destino" (1862)
6. PRELUDE to "Aïda" (1871)
7. FANTASIA, "Il Trovatore" (1853)
8. INTRODUCTION to "Othello" ("The Tempest") (1887)

. . Giuseppe Verdi 1813-1901

---

9. *RHAPSODY, "Italia" . . . . . Casella
10. LEGENDE . . . . . Troccoli
11. HYMN TO THE SUN from "Iris" (with organ) . . . . . Mascagni
    Night — Dawn — Sunrise

*"The Rhapsody," according to the composer, "endeavors to evoke musically (but without a definite programme) the life of Sicily and Naples. The first unfolds itself as tragic, superstitious, passionate, under the scorching southern sun, or in the inferno of the sulphur mines. The second bursts forth turbulent, care-free, frenetic, drunk with joy, amidst the magic of the Gulf of Naples." The well-known Neapolitan song "Funiculi Funicula," which closes the score is but one of several popular songs which provide Casella with all his thematic material. The composer conducted "Italia" at the Boston Symphony concert of March 2 and 3 last.

REQUEST PROGRAMME (Repeated) . . . . . **Wednesday, July 4**
OPERATIC PROGRAMME . . . . . **Thursday, July 5**
WAGNER PROGRAMME . . . . . **Friday, July 6**
CLOSING NIGHT . . . . . **Saturday, July 7**

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TUESDAY, JULY 3, 1923

RUSSIAN PROGRAMME

1. WEDDING MARCH from "Feramors" . . . . . Rubinstein
2. FLOWER WALTZ . . . . . Tchaikovsky
3. HINDU SONG from "Sadko" . . . . . Rimsky-Korsakov
4. FINALE, "Fourth Symphony" . . . . . Tchaikovsky

---

5. LAST MOVEMENT from "Scheherazade" . . . . . Rimsky-Korsakov
   Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock Surmounted by a Bronze Warrior.
6. *FANTASIA, "Kamarinskaja" . . . . . Glinka
7. "EILI, EILI" . . . . . Arranged by Agide Jacchia
8. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky

---

9. POLONAISE from "Eugen Onegin" . . . . . Tchaikovsky
10. RUSSIAN FOLK SONGS . . . . . Arranged by Agide Jacchia
    a. Volga Bargemen's Song *b.* Little Russia
    c. Dubínushka
11. HOPAK from "The Fair of Sorotchinsk" . . . . . Moussorgsky

*As Pushkin and Gogol are called the pioneers of a truly national poetry and prose in Russia, so Glinka (1804-1857) was the founder of the now eminent and flourishing Russian school of music. Indeed he was in close friendship and sympathy with these great writers when he declared against the prevalent Italian operatic and German symphonic style, delved into the wondrous but hitherto unregarded folk music of his own people, and wrote the historical opera, "A Life for the Czar." "Kamarinskaja" is based on a theme of the same name which is sung and danced by the peasants at their weddings. Glinka had been impressed by it as a youth in his native village in the province of Smolensk.

REQUEST PROGRAMME (Repeated) . . . . . **Wednesday, July 4**
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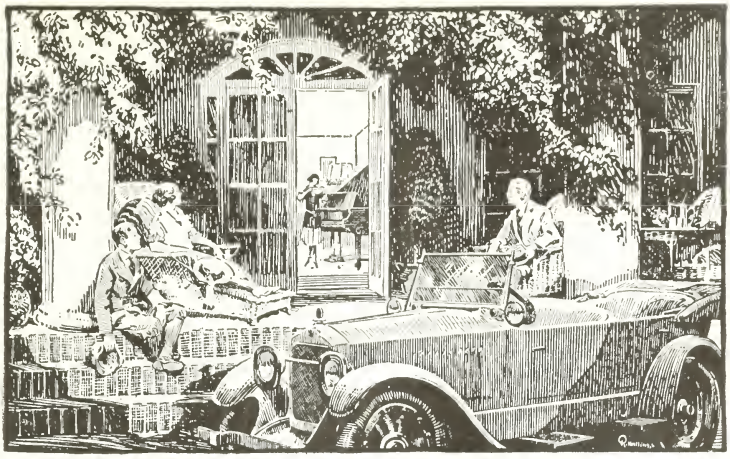

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WEDNESDAY, JULY 4, 1923

REQUEST PROGRAMME (Repeated)

1. MARCH, "Pomp and Circumstance" . . . . . Elgar
2. OVERTURE to "William Tell" . . . . . Rossini
3. "EILI, EILI" . . . . . Arranged by Agide Jacchia
4. FANTASIA, "Aïda" . . . . . Verdi

---

5. SUITE, "Peer Gynt" . . . . . Grieg
   a. Morning Mood *b.* In the Hall of the Mountain King
6. LARGO . . . . . Handel
   (Solo violin, organ, harp and strings)
7. PARADE OF THE WOODEN SOLDIERS . . . . . Jessel
8. SECOND HUNGARIAN RHAPSODY . . . . . Liszt

---

9. OUVERTURE SOLENNELLE, "1812" . . . . . Tchaikovsky
10. *WALTZ, "On the Beautiful Blue Danube" . . . . . Strauss
11. "THE RIDE OF THE VALKYRIES" . . . . . Wagner

ENCORES: "Whispering of the Flowers," Blon — Volga Bargemen's Song
"Ave Maria" . Schubert-Wilhelmj — Intermezzo, "Cavalleria Rusticana," Mascagni

*Johann Strauss, the "waltz king" (1825–99), was one of five Strausses who in three generations wrote a thousand waltzes between them, which set all Europe dancing. According to the family tradition, the great Johann would introduce a new waltz at each of the Royal Court Balls in Vienna. He would conduct his own orchestra, violin in hand, and would at supreme moments swing with the lilt of the music with marvelous grace and abandon (it was gossiped that each Strauss learned to play before a mirror). The enraptured and clamorous ladies would crowd around and shower him with flowers. Next day, the new waltz would be whistled on every street in Vienna.

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THURSDAY, JULY 5, 1923

OPERATIC PROGRAMME

1. CORONATION MARCH from THE PROPHET . . . . . Meyerbeer
2. OVERTURE to MIGNON . . . . . Thomas
3. WALTZES from DER ROSENKAVALIER . . . . . R. Strauss
4. FANTASIA, LA BOHÊME . . . . . Puccini

---

5. *PRELUDE to LOHENGRIN . . . . . Wagner
6. QUARTET from RIGOLETTO . . . . . Verdi
7. INTRODUCTION, ACT III, THE JEWELS OF THE MADONNA . . Wolf-Ferrari
8. FURLANA from LA GIOCONDA . . . . . Ponchielli

---

9. FANTASIA, THAÏS . . . . . Massenet
10. TWO INTERMEZZI { *a.* From PAGLIACCI . . . . . Leoncavallo
    b. From CAVALLERIA RUSTICANA . . . . Mascagni
11. BACCHANALE from SAMSON AND DELILAH . . . . . Saint-Saëns

* When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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FRIDAY, JULY 6, 1923

WAGNER PROGRAMME

1. PRELUDE to "Carmen" . . . . . Bizet
2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "1001 Nights" . . . . . Strauss
4. *WOTAN'S FAREWELL AND MAGIC FIRE MUSIC from "The Valkyrie" Wagner

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5. PRELUDE to "Lohengrin" . . . . . Wagner
6. DREAMS . . . . . Wagner
   (Solo Violin—J. Theodorowicz)
7. THE RIDE OF THE VALKYRIES . . . . . Wagner
8. OVERTURE to "Tannhäuser" . . . . . Wagner

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9. PRELUDES, Op. 28, Nos. 3, 4, 7, 20 . . . . . Chopin-Jacchia
10. REVERIE . . . . . Going
11. FIRST HUNGARIAN DANCE . . . . . Brahms

* This excerpt begins with the music where the God Wotan bids his favorite daughter, Brünnhilde (the "Valkyrie," or "warrior maiden") a heartbroken farewell. As punishment for her disobedience in shielding the illicit union of Siegmund and Sieglinde, he then casts upon her a spell of eternal sleep. He strikes a rock with his spear to summon Loge, the God of Fire, and surrounds her with a charmed circle of flames. "The Valkyrie" ends with the combined gentle motiv of "sleep" and the leaping and flickering motiv of "fire." The next music drama of the "Ring" cycle concerns Siegfried, the son of Siegmund and Sieglinde. It is this hero who is to free and win Brünnhilde.

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1. FIRST SLAVONIC DANCE . . . . . Dvořák
2. PRELUDE to "The Mastersingers" . . . . . Wagner
3. LOVE'S DREAM AFTER THE BALL . . . . . Czibulka
4. FANTASIA, "L'Oracolo" . . . . . Leoni

---

5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. DEEP RIVER . . . . . Burleigh-Jacchia
7. *SERENADE . . . . . Schubert
   Arranged by AGIDE JACCHIA
8. MARCHE SLAVE . . . . . Tchaikovsky

---

9. SELECTION, "Cavalleria Rusticana" . . . . . Mascagni
10. WALTZ, "España" . . . . . Waldteufel
11. STARS AND STRIPES FOREVER . . . . . Sousa

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*Schubert wrote his songs with such marvelous ease and speed, that his friend the tenor, Vogel, believed the act of creation to be, with him, a matter of clairvoyance. Once, in a beer garden, he suddenly exclaimed, "Such a lovely melody has come to me; if I only had a sheet of music paper!" His friend Doppler drew some staves on the back of a bill of fare, and amid the confusion of clanking glasses and skittles, the immortal song, "Hark, Hark, the Lark" came into being. Schubert wrote the "Serenade" in the last year of his life.

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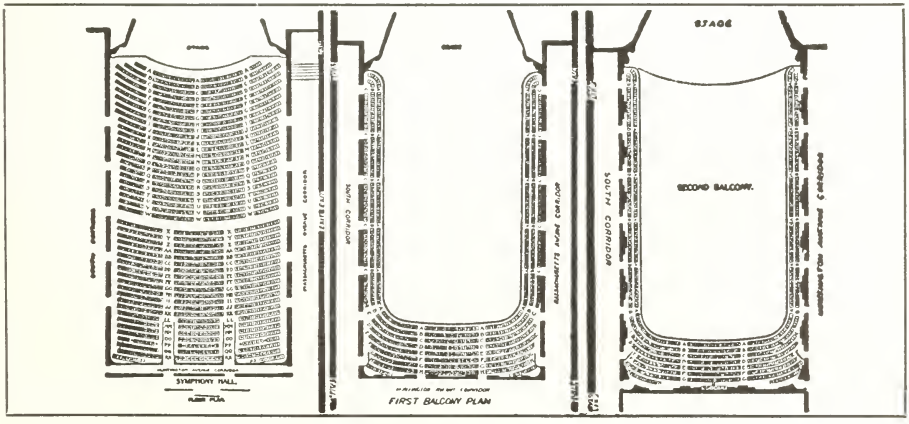

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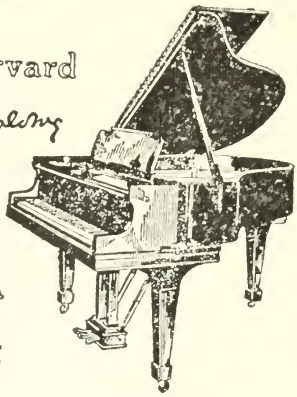

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3. WALTZES from DER ROSENKAVALIER . . . . . R. Strauss
4. FANTASIA, LA BOHÊME . . . . . Puccini

---

5. *PRELUDE to LOHENGRIN . . . . . Wagner
6. QUARTET from RIGOLETTO . . . . . Verdi
7. INTRODUCTION, ACT III, THE JEWELS OF THE MADONNA . . Wolf-Ferrari
8. FURLANA from LA GIOCONDA . . . . . Ponchielli

---

9. FANTASIA, THAÏS . . . . . Massenet
10. TWO INTERMEZZI { *a.* From PAGLIACCI . . . . . Leoncavallo; *b.* From CAVALLERIA RUSTICANA . . . . Mascagni
11. BACCHANALE from SAMSON AND DELILAH . . . . . Saint-Saëns

* When Wagner was declared a political exile from Germany after the Revolution of 1848, he had just completed "Lohengrin." He despaired of ever having it performed. Liszt wrote from Weimar, however, that he was about to stage this wonderful new score. Wagner, delighted, wanted to go to Weimar in disguise for the performance, and was restrained with difficulty by his more prudent friend. So Wagner did not hear "Lohengrin" until his pardon and return in 1861. Meanwhile he had composed "The Rhine Gold," "The Valkyries," half of "Siegfried" and "Tristan and Isolde."

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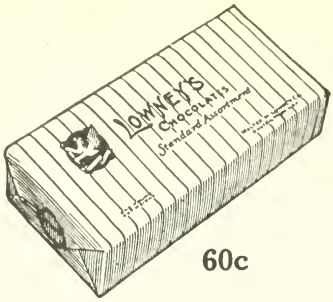

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2. OVERTURE to "The Merry Wives of Windsor" . . . . . Nicolai
3. WALTZ, "1001 Nights" . . . . . Strauss
4. *WOTAN'S FAREWELL AND MAGIC FIRE MUSIC from "The Valkyrie" Wagner

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5. PRELUDE to "Lohengrin" . . . . . Wagner
6. DREAMS . . . . . Wagner
   (Solo Violin—J. Theodorowicz)
7. THE RIDE OF THE VALKYRIES . . . . . Wagner
8. OVERTURE to "Tannhäuser" . . . . . Wagner

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9. PRELUDES, Op. 28, Nos. 3, 4, 7, 20 . . . . . Chopin-Jacchia
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11. FIRST HUNGARIAN DANCE . . . . . Brahms

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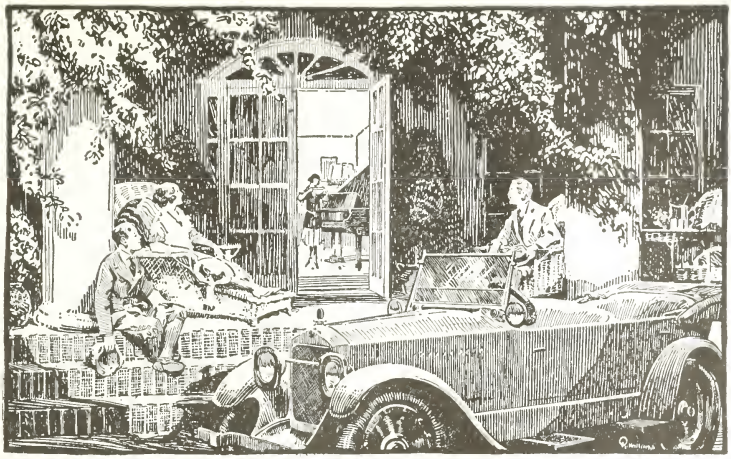

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5. FIRST HUNGARIAN RHAPSODY . . . . . Liszt
6. DEEP RIVER . . . . . Burleigh-Jacchia
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SUMMER SESSION

JUNE 18 to SEPTEMBER 8, 1923

CATALOG SENT ON REQUEST STEINWAY PIANOFORTE

AGIDE JACCHIA (born December 5, 1875) became a favorite pupil of Mascagni at an early age in the Pesaro Conservatory, and has been his lifelong friend and admirer, conducting all of the composer's operas in many parts of the world. Graduating at the age of twenty-three with a first prize for his cantata, "Inno a Rossini," Mr. Jacchia made an immediate mark as a conductor in Brescia, and subsequently in Milan and Rome. He first came to this country with Mascagni's Opera Company, which gave concerts in Symphony Hall, Boston, and opera in the old Music Hall. In Italy again, Mr. Jacchia conducted many important operas in all the large cities, and returning to America, he toured the United States, Canada, and Central America with the Milan Opera Company. He aroused enormous patriotic fervor by composing the National Hymn of Central America, and dedicating it to the President of the Republic of Guatemala. He next had a successful season at the Academy of Music in New York, and during the following four years (1910–14) he was General Music Director of the Montreal Opera Company and the National Opera Company of Canada, successively. During the season of 1914–15 he was principal Italian conductor at the Century Theatre in New York. Thence he joined the Boston National Opera Company which toured the United States in the season of 1915–16. In 1920, he became conductor of the Cecilia Society. This is Mr. Jacchia's seventh season at the Pops.

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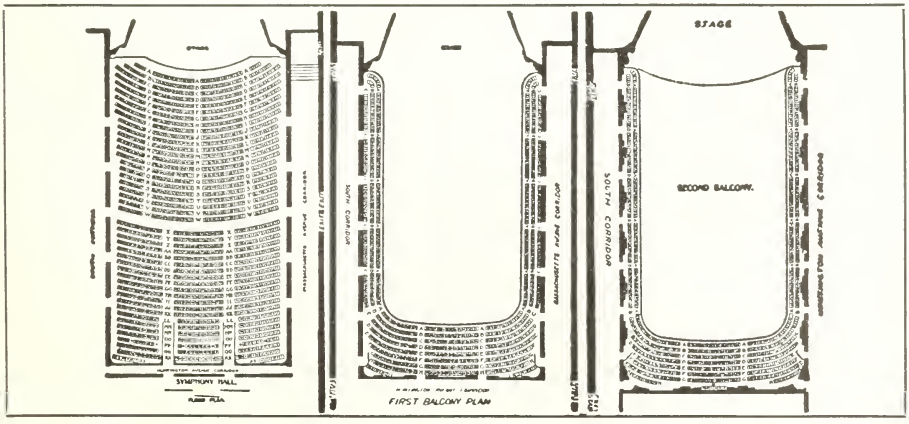

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